

EXPLORING UNIVERSITY STUDENT PERSPECTIVES
ON CLASSROOM PARTICIPATION

by

Kathryn Joan Leslie

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STATEMENT OF THESIS APPROVAL

The thesis of Kathryn Joan Leslie

has been approved by the following supervisory committee members:

<u>Ann L. Darling</u>	, Chair	<u>October 4, 2012</u> Date Approved
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<u>Leonard Hawes</u>	, Member	<u>October 4, 2012</u> Date Approved
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<u>Mary Strine</u>	, Member	<u>October 4, 2012</u> Date Approved
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and by Kent Ono, Chair of
the Department of Communication

and by Charles A. Wight, Dean of The Graduate School.

ABSTRACT

Over the last half-century the majority of scholarship regarding student participation in the university classroom has been explored using the positivist approaches of the social sciences. Furthermore, instructional communication scholarship that theorizes classroom and student experiences uses participation as a vehicle by which to explore other areas of interest (e.g., technology; conflict; conversation themes). Although valuable in their own right, these behaviorist methodologies to theorizing student participation have limited utility because they fail to highlight the emic experiences that characterize the dynamics of classroom participation. As a result, participation is often looked through, but rarely looked at. The goal of this project is to focus on participation in order to understand more about it as a phenomenon; that is, I am interested in how students define, experience, and talk about participation in the university classroom. This thesis was designed to explore student narratives about their classroom experiences with participation. This project has the potential to contribute insight to literatures in communication and instruction because it invites firsthand accounts from current university students about what being a student in today's classroom is like. Further, by focusing on participation, this study seeks to illuminate this often taken for granted and amorphous communicative practice. Finally, observations from this study can inform practice because it sheds light on how participation is

experienced, can be enhanced, and how assessment of participation can be made more relevant.

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CHAPTER 1

INTRODUCTION

The thick metal door swings open to reveal a vacant university lecture hall. The camera pans into the empty room, revealing plastic bucket seats bolted to the floor in stadium-style procession. Paint chips flake and crumble off the whitewashed walls and the penciled carvings etched in the plaster underneath ask “if these walls could talk what would they say”? Over the next 5 minutes, students enter the room and the camera silently reveals their written comments about their experiences on what it is to be a student in that room. “A Vision of Students Today” (<http://mediatedcultures.net/mediatedculture.htm>) is the 2007 digital ethnography of student experience at Kansas State University, created by anthropologist Dr. Michael Wesch in collaboration with 200 students in his digital anthropology course. The film was posted on the social networking site YouTube (www.youtube.com) and gained over one million hits in less than a month. The video shows students who express their engagement in technology, social media, and work experiences and feel further separated from the dated environments of the classrooms in which they receive their 21st century education. Jodi H. Levine and Nancy S. Shapiro (1999) explained that

Students who come to college today reflect a greater diversity of experience, ethnicity, expectations, and preparedness than ever before, and

institutions need to be ready to face the challenges these students bring with them. New teaching and learning technologies are forcing a redefinition of the college experience. (p. 2)

As a graduate student, adjunct instructor, and student affairs professional, I am interested and invested in understanding more about the changing definitions that inform our vision of students today. As a student, I have felt lost in the space of a classroom, yet also had positive experiences with classroom participation. As a teacher, I want to have a more in depth awareness about student reactions to classroom experiences so that I can be a more relevant teacher. As a student affairs professional, I am interested in how a better understanding of student's classroom experiences will help me work with them as an advisor, mentor, and administrator. As a communication researcher, my interest in student participation stems from a desire to explicate situated understandings of communicative experiences within the university classroom space.

Looking at participation

Robert Boostrom (1998) examined the way that scholars talk about teaching and learning experiences by looking at metaphors that are commonly invoked to talk about the classroom. He explored the use of the metaphor 'safe spaces' as applied to the classroom and asked what consequences that sort of talk has on teaching and learning, and on the conceptualization of education in general. He stressed that it is important to consider the metaphors being used because these types of talk have real consequences on the physical environment of the classroom. Boostrom pointed out that "one of the

problems with metaphors is that because it is *through* them that we are able to see, we rarely look closely *at* them” (p. 397; emphasis in text).

Research on the university classroom often looks *through* participation, but infrequently directly *at* it. As I will discuss more thoroughly throughout this thesis, scholarship uses participation as a vehicle by which information can be gained that will support other primary research agendas but seldom looks directly at participation as an object of empirical attention. For example, scholars observe participation as a means to discuss technology, power, gender, race, and assessment, to name a few. As such, participation is almost always employed in educational scholarship, but rarely ever the subject of focus.

Historical Perspective

In 2010, *Communication Education* published Kelly Rocca’s multi-disciplinary literature review on student participation in the college classroom. This state of the art review integrated 51 years of classroom research conducted in the fields of education, communication, anthropology, sociology, and psychology, respectively. Rocca’s essay is monumental because it is the first synthesized review of research on classroom participation that speaks across disciplines. As Rocca explains, each of these respective fields has engaged in research without communicating one with another. Moreover, it is the first comprehensive discussion of participation in which the multiple approaches, definitions, and discourses that are swirling around the subject of participation are brought together into one integrated review. In the 129 articles included, not one singular

definition of participation is shared between any of the authors, perpetuating the difficulty of observing a phenomenon that is hard to define. Rocca's extensive review also shows that the research conducted on participation is research that utilizes participation in order to make claims about other topics. For example, the scholarship cited looked at gender (Wright & Kane, 1991) and technology (Woods & Keeler, 2001) as the primary research focus. As such, participation is not the object of study as much as it is the vehicle for observations. Just as Boostrom argued the need to look closely *at* metaphors in addition to looking *through* them, I argue that participation needs to be looked *at* and not just *through*. As the extensive scholarship in Rocca's literature review demonstrates, classroom scholars across multiple disciplines are researching participation in classrooms as a means to get to other research agendas rather than looking directly at participation itself as a subject of inquiry.

In this research project, I sought to make visible the amorphous and taken for granted topic of student participation in the classroom. I was interested in student perceptions of participation in the classroom. Participation is an embodied communicative act that tells us about lived experiences in the classroom. Bearing witness to how students describe classroom participation will increase opportunities to learn about how students negotiate their educational encounters, as well as offer insights to how the subdiscipline of instructional communication can develop programs of research focused on student communication to complement its existing array of research that examines teacher communication in the classroom.

Research that focuses on students as communicators in classrooms is limited. As I will show in the following section, much of the scholarship on classroom participation is focused on teacher perspectives. Further, scholarship that does focus on student communication has taken a critical approach to the classroom and is primarily concerned with other research agendas. For example, scholars have looked *through* participation in order to look *at* race, class, gender, and power in the classroom. In this way, participation in the classroom is a communication phenomena that is both ever present and yet often invisible. In this study, I used the same critical frameworks to examine participation as a communicative act. A critical analysis of student perspectives on participation at the university is useful because it positions the classroom, like all social environments, as a space replete with hidden and taken for granted manipulations of identities and power.

Review of Literature

This research project is informed by the increasing scholarship in communication and instruction that views the classroom as a site of situated, contextual, and lived experience. The scholarship included in this section focuses on qualitative classroom research that has been analyzed using a critical framework. The two-fold purpose of this literature review is to (a) showcase qualitative research that illustrates how to study the classroom and (b) gain a foundational understanding of the claims emerging from the research. This review is organized into three subsections that are relevant to this thesis

project: student narratives, classroom participation as relevant to everyday lived experience, and the classroom as situated.

Student Narrative and Classroom Participation

Much of the scholarship looking to examine student participation in the classroom does so by invoking student narratives. Stories and anecdotes communicated by students provide discursive insights into how a classroom space is being received and negotiated. Instructional communication scholars have used student narratives to measure the successfulness of learning objectives; illuminate how students position themselves as social characters in the classroom; and as means of accessing student emotion and affect.

Boostrom's (1998) discussion of classroom metaphors interrogates and problematizes not only what is *done* in the classroom, but also how it is *talked about* (p. 397; emphasis in text). The focus on the discourses of education led to Boostrom's argument that the classroom is organized both structurally and ideologically through talk.

By examining student narratives, Lee Artz (2001) considered the impact that communication studies had on understanding and strengthening implementation of service-learning classes in college settings. Artz employed an ethnographic approach to his observations of the communication studies course. His function as qualitative ethnographer within the classroom space, reporting his observations and findings about the success of the class, was useful because it allowed Artz to describe events as an insider intimately aware of the classroom. Further, Artz was able to gather student narratives that provided him feedback about their perceptions of the usefulness of the

class. Artz used student narratives as a means of measuring the success of his pedagogical framework.

Artz is supported by other scholars who advocate the use of narrative in classroom research. Lisa D. Delpit (1988) collected student narratives through phone calls and letters in her study regarding literacy instruction and race. Each narrative spoke to personal experiences that the student's encountered in the classroom. Among the sentiments students communicated in their narratives was fatigue (p. 280); encounters with racism and power (p. 280); sensemaking (p. 281); frustration (p. 287); boredom (p. 290); and pride (p. 290). Throughout these narratives the common theme of what it means to talk, listen, and hear became points of poignancy that led to increased awareness of student perceptions on classroom interaction. These narratives demonstrate that students talk about their own participation in terms of other students, professors, and society as a greater whole. By exploring the emergent themes on race, power and positionality in the classroom, Delpit sought to better understand “alienation and miscommunication” (p. 282) in the classroom, “thereby [leading] to a comprehension of the “silenced dialogue” (p. 282) that the student stories illustrated. In Delpit's essay she inserts full sections that include word-for-word input from the student responders. In this way, Delpit uses the voice of the students themselves throughout the article, thus letting the students tell their own stories and perspectives on their own communicative action within the classroom.

In 2003, Leda Cooks used focus groups and narratives with students in her *Interracial Communication* to explore reaction(s) to discussions of race taking place in

her classroom on the 1 year anniversary of September 11, 2001. Cooks was purposefully ambiguous in her assignment for final class narratives and stated that she “simply asked them to tell their story with regard to the course” (p. 251). Her exploration of these student-as-storytellers of their own experience assignments led her to better understand not only what students think and talk about in the classroom, but how they do it. In part of her analysis, Cooks focused on what was not said in the discussion, that which remained invisible and unspoken, yet somehow tenuous and ever present. She accessed the invisible by reading narratives written by individual students who were perhaps unwilling or uninterested in speaking in the larger class group, but who opened up and were willing to share their positions and opinions through the privacy of written accounts. By using student narratives, Cooks explored how each student positioned themselves within their personal narratives of the classroom. Through narrative, Cooks categorizes student experiences as frames that speak to student understanding, awareness, and resistance of race in the university classroom.

Further, the narratives spoke volumes about the classroom as lived, embodied experiences. I appreciate and resonate with how Cooks adds to Judith Butler’s (1993) discourse on the body. Whereas Butler brought attention to how the body wears constructed symbols of identity, Cooks noted that it is equally important to pay attention to “the construction of emotion as the invisible, the unknowledgeable and the unknowable that is so intimately connected with the body” (p. 248). In this argument, Cooks remarked that in addition to observing interaction in the classroom (i.e., that which is visible), communication scholarship should, and indeed must, regard emotion

and affect as important communicative indicators of classroom behavior, experience, and understanding.

Andrew F. Wood and Deanna L. Fassett's (2003) examination of power and technology looks at identity in the classroom as something that is shaped through communication. Their participant observation of an undergraduate classroom led them to conclude that power is distributed, embodied, malleable, remote, and controlled (p. 294). This observation includes technology as an agent of classroom interaction. Their project pieced together their research findings with italicized, personal narratives injected throughout the article. These "autoethnographic moments" (p. 295) bring humanity, voice, texture, depth, and heart to the article, forcing it to mean something to the reader because the reader must bear witness to the story being shared (Wheatley, 2002). This example illustrates how the use of personal narratives helps ground theory in embodied and situated contexts that in turn make the theory more useful because it becomes more relevant to everyday experiences.

Leda Cooks and Chyng Sun (2002) examined student constructions and understandings of gender, sexuality, desire, and resistance in their co-taught course entitled "Gender, Culture, and Communication" (p. 295). The narratives collected come from a focus group of Cooks' and Sun's students that took place at the end of a semester. In this focus group, eight students were included and met for 90 minutes to discuss the classroom content and presentation (i.e., textbooks used; videos incorporated) of that content. Cooks and Sun took interest in how student narratives reveal the positioning of self and help us better understand the stories students tell about gender (p. 293). This

project looked at the classroom as a site of negotiated and contested power and resistance. Cooks and Sun explained:

The essay traces the conflicts between individual and institutional discourses and the possibilities and limits placed on resistance. From this data, and with the help of a considerable body/bodies of theory on the topic, we explore the boundaries and the possibilities for constructing alternative gender pedagogies. (p. 293)

By collecting data that comes from shared student experiences, Cooks and Sun were able to couple that information with both existing and emerging communication theory in order to see new possibilities for pedagogy. What I appreciate most about Cooks and Sun's journey with the information gathered from the narratives is that "rather than simply thematize the data [they] chose to present [their] analysis of the conversation in the form of three overlapping stories" (p. 299). These anecdotes illustrated three types of students that emerged from the individual narratives: the trickster, the too alternative, and the journey (p. 299). Cooks and Sun explain their use of anecdotal stories rather than themes in this way:

Themes, while helpful in getting a sense of the content of the data, provide discrete units of information, which often creates an artificial separation in the continuity of story. Stories are important to our analysis because....knowledge is always part of storytelling. In telling a story, we are not only providing an account of ourselves (identity) and our connection to the world, but an account of ourselves in-relation-to-others. (p. 299)

The narratives make theory come to life by applying lived experience to scholarship.

Through this overlay Cooks and Sun "explore the boundaries and possibilities" for pedagogy because they have created a vibrant, relevant text for better understanding how

students see the classroom. Several other scholars describe the importance of engaging in scholarship that is relevant and meaningful to the community.

Classroom Participation as Relevant to Everyday Lived Experience

Participation is an embodied communicative act situated in the complex variables of context. Viewing participation in this way allows us to see it as an instance of everyday life. Emotions, perceptions, behaviors, and lived encounters are relevant to research about participation because it illustrates classroom participation as an experience that is negotiated socially. Further, the way that students talk about their everyday classroom experiences reveals patterns of student perceptions and discursively constructs student realities. The scholarship included in this section demonstrates that focusing on taken for granted classroom communication from a student's perspective will reveal existing structures of inequalities and oppressions.

Robbin D. Crabtree (1998) worked with a participatory service-learning project that took groups of students from a small Midwestern university to El Salvador and Nicaragua. The research used service learning literature to discuss student participation and mutual empowerment. Crabtree observed role plays, read journal entries, and engaged in interviews to better understand what she called "evidence of empowerment" (p. 194). Crabtree used these methods in order to address her research agenda, which highlights an interest in

both intrapersonal and interactional manifestations of empowerment. Specifically, feelings of efficacy and perceptions of one's knowledge, skills, and accomplishments, as well as actual participatory and communicative behaviors that illustrate mutual empowerment. (p. 194)

Like Cooks (2003), Crabtree favored qualitative observations that highlighted the embodiment of participation as well as revealed the intrapersonal feelings that students had about those actions. Crabtree identified common themes throughout communication literature in order to provide a basis for her model for mutual empowerment. This model is defined by four intersecting identifiers: meaningful participation; communication skills; empowerment of community members; and social justice (p. 188). She argued that this model is important to achieving learning outcomes within educational spaces, such as service learning. The model is instrumental in not only understanding participation but also encouraging and enacting social action and change (p. 189).

Crabtree urged that “now is the right moment to reflect on the relationship between what we do as teachers and as scholars and what we contribute to the ongoing struggle for the betterment of society” (p. 183). Her project was a call for qualitative research that works to empower each participant to make positive change in their respective worlds. Crabtree argued that in order to stay relevant to a community, scholarship must make better that which occurs in people’s everyday lives. For university students, this place is often a classroom, and more generally, their participation in higher education. Crabtree defined empowerment not as a one-way process, but rather used a model that “conceptualizes empowerment as a two-way process where the experience in and the people of a developing country also empower students to act as more responsible and globally-minded citizens at home” (p. 183). This concept of mutual empowerment is important to a qualitative research design grounded in the critical

perspective because it takes note that learning, research, and empowerment are not the researchers to give but rather a mutual communicative project.

Instructional communication scholars Deanna L. Fassett and John T. Warren (2004) borrowed Nakayama and Krizek's (1995) notion of "everyday rhetoric" as they conducted research with and within university classrooms. They admitted to being "frustrated readers" (Fassett and Warren, 2004, p. 21) who see a lack of scholarly attention "to the power of our everyday communication in shaping how we experience education" (p. 22). They argue that in the midst of "schooling, individual traits, and institutional barriers," often the foci of educational communication scholarship, there is a lack of focus on how "each of these aspects of educational experience emerges through communication" (p. 22). In short, Fassett and Warren call for scholarship that recognizes that participation specifically, and educational experiences generally, are shaped and experienced through communicative practices. Their essay (2004) looks at ways that educational success and failures are (re)constituted through communication—"through the very ways we talk about what it means to be a student, a teacher, a member of learning communities" (p. 22).

Fassett and Warren moved from the institutional rhetoric of policies and structures (macro) to the way in which everyday talk sustains and makes possible the same policies and structures (micro) (p. 24). They expanded their interest by describing that they "are specifically interested in how certain repeated, everyday rhetorics work to re-center and reestablish stable educational identities" (p. 75). The rhetoric examined for their project came from student focus-group interviews conducted with undergraduate

students as well as instructors of undergraduates (p. 25). Throughout these focus groups, Fassett and Warren looked for opportunities to identify patterns of talking about education that would illuminate how communication works to both “construct and maintain the educational inequities” (p. 26) that students experienced. To do this, they examined rhetorical framings in student responses in order to identify *how* communication works to create and reify educational identities of both students and teachers (p. 28). This research aligned talk about educational identities with possibility for educational change. Fassett and Warren observed that “discursive strategies in talk work to reify dominant thinking, reconstituting the ways people see possibility” (p. 36). Like Nakayama and Krizek (1995) before them, they contended that “what it means to be a teacher and a student....are products of strategic manipulations of power buried deep in our everyday talk regarding education” (p. 36).

For Fassett and Warren, it is imperative that discussions of educational identities—including what it means to be a student—be institutionally and contextually grounded. Like Crabtree (1998), they argued that scholarship needs to ground itself in everyday practices in order to stay relevant and connected to the bodies involved in the educational spaces being observed. Inherent to this process is observing talk and witnessing narratives from the players in the educational world. A heightened awareness of the positionalities that these narratives illuminate is imperative to being able to enact social change within the classroom. Said another way, understanding individual experiences is a precursor to imagining “new pedagogical possibilities” (Fassett and Warren, 2004, p. 37).

Liz Leckie's (2010) critical ethnography examined everyday student talk and interaction as a means of understanding how race and racism are discursively (re)constructed in the classroom. Leckie used her observations of a large, upper-division communication course (p. 3) to identify patterns in student behavior and discourse regarding race, whiteness, and racism. In doing so, she found usefulness in observing and "questioning how our mundane and taken for granted classroom discourses and practices may be contributing to and reinforcing society forms of oppression and marginalization, instead of fostering learning and growth" (p. 1). Leckie draws upon previous studies observing classrooms (e.g., Cooks, 2003; McIntyre, 1997; Rosenberg, 1997, 2004; Warren, 2001) to note the precedent for observing student talk in classrooms and how beneficial these studies are to informing our understanding of how students communicate in the college classroom. Leckie inquired into what these studies leave us questioning. Namely, how are "powerful topics" such as race communicated by students in the classroom; and, what are student perceptions regarding these topics (p. 5)? She calls for more attention to the everyday talk that will give insight into the goings on of the classroom, especially its ability to uncover or reveal in glimpses the negotiation of power. Leckie's inquiry into student perceptions on classroom participation mirror the same reflexivity of educational experiences that I seek to include in my project.

Classroom Participation as Situated

The great equalizer between the bearing witness to student narratives and relevancy to everyday life is the constant reminder that these stories and relevancies exist

at a certain place in time. Like a fish cannot swim without water, data are useless if not taken into consideration within the context that surrounds and informs the responses. Elizabeth Ellsworth (1989) noted that a critical analysis of university classrooms will always be incomplete if it "fails to come to grips with issues of trust, risk, and the operations of fear and desire around such issues of identity and politics in the classroom" (p. 105). She troubled the notion of a safe space by throwing the dialogue of rationality out the proverbial window and reminding us that the classroom is a space where bodies, emotions, thoughts, and identities collide for a moment in time.

Ellsworth recognized dialogue as a vehicle for participation by noting that dialogue can indeed create opportunities for interaction among classroom members (p. 106). The layers that these dialogues involve and suggested that often times these collisions are oppressive and not safe in the least. Ellsworth insisted that that these oppressions are not necessarily negative and invited classroom analysis that does not oversimplify or excuse it. She argued that all classroom dialogues and analysis should be "struggled against contextually" (p. 113) and that these experiences and findings must always be considered "contextually, politically and historically" (p. 113).

In another set of research projects, Fassett and Warren (see 2007; 2010), wrote that it is critical to remember the classroom is "a site of social influence... a space where people shape each other for better and for worse" (2007, p. 8). In their recent book, the first *Sage Handbook of Instructional Communication* (2010), Fassett and Warren continued this conversation by noting that classroom interaction must always be

considered within the context of which (and by whom) it is produced. They made the point that to

research the classroom, a site where power differentials are at play, we owe it to our students to do so in a manner that appreciates them in their full complexity and respects them as human subjects who have agency, cultural values, and beliefs that guide them. (pp. 289-290)

By recognizing the classroom as a situated site, student responses regarding their personal experiences can serve as emic data (Lindolf & Taylor, 2011) that will not only illuminate what is meaningful to the speaker of the story, but also bear witness to the story and storyteller by more fully appreciating the complexity with which they share it. This grounded project must be understood within the space and time and people with whom it was engaged. This is not a project that sought to define participation in a way that narrows our understanding of student experiences, but rather calls for multiple layers of meanings and understandings. Keeping contextuality ever present was important in helping to ground this data in real experiences by remembering that the "cultural body [is] situated in time, place, and history" (Conquergood, 1991, p. 187). Further, an "individual's personal biography or history acts as a constant interpretive lens through which the individual constructs...understanding" (Darling, 1999, p. 51). As such, it is important to talk to individual students in order to collect their one on one understandings, histories, and situated contexts. In this way, the body and its experiences are not separate from the analysis of participation, but included in it.

These articles reviewed demonstrate the particular contributions to conceptualizations of student participation made by critically engaged qualitative research projects. The ongoing conversations about narrative (Artz, 2001; Cooks, 2003;

Cooks & Sun, 2002; Delpit, 1988; Wood & Fassett, 2003); relevancy to every day experiences (Crabtree, 1998; Fassett & Warren, 2004; Johnson & Bhatt, 2003; Leckie, 2010); and situated context (Ellsworth, 1989; Fassett & Warren, 2007, 2010; Warren & Fassett, 2010) provide a map that illustrates the evolution and trajectories of scholarship regarding university classroom interaction. The research includes a mosaic of both seen and unseen forces at play in the taken for granted communicative practices conceptualized as classroom participation, such as power, talk, gender, race, sexual orientation, context, performance, and social justice.

The research reviewed in this section focused on participation as a means of getting at other research questions. For example, Leckie (2010) used student talk in order to better understand how talk about race functions in the classroom. Cooks (2003) engaged focus groups and student narratives as a means of measuring and exploring student communication about resistance and understanding to courses on sensitive topics. In each of these examples, and in the others, student participation is used as the means to a different research agenda end and not the focus.

Employing Boostrom's argument, there is a need to look *at* participation itself as the object of study, rather than always and only *through* participation. Looking at classroom participation from a student perspective complemented the existing array of research. Further, a focus on student participation made visible this often taken for granted communicative act and will help instructional communication scholars (re)conceptualize this now amorphous term. As such, I utilized this research project to ask the following questions: First, how do students describe their experiences in

classroom participation? And second, what do these descriptions tell us about how students negotiate classroom participation in terms of identity and power?

CHAPTER 2

METHODS AND METHODOLOGY

Jo Sprague (1992) stated that “the practice of critical scholarship is not bound by a single method, but relies on several assumptions about inquiry” (p. 187). The ephemeral and taken for granted practices of participation make it a topic that can be difficult to look *at*. Like a fish cannot see the water in which it swims, participation is such an everyday part of the classroom that it often goes unnoticed. As such, creative data gathering techniques were needed in order to ground and give substance to this ethereal concept. Currently scholarship involving and detailing qualitative methods, particularly those engaged in social justice inquiry, highlights the need for a multi-modal approach to qualitative methods that employs not only traditional means of gathering data, but also creative means of observations. This thesis is a critical qualitative project aimed at developing an emic understanding of student experiences of classroom participation. Because participation is such an elusive term, creative approaches to data collection were engaged throughout the process. In conducting this research I employed qualitative methods of data collection and analysis which included focus group, individual interviews, and a creative analytic practice (CAP).

Sociologist Laurel Richardson (2000) defined imaginative approaches to the engagement of research as creative analytic practice (CAP). Richardson argued that scientific rigor and artistic approaches to data do not have to be polarized options in terms of scholarly writing. She maintained that “creative arts is one lens through which to view the world; analytical/science is another. We see better with two lenses. We see best with both lenses focused and magnified” (p. 254).

Richardson (1998) (re)conceptualized this capacity for multiple approaches to data observation and collection using the metaphor of a crystal. She reasoned that crystals help us think of our approach to methodology as complex, multifaceted, ever growing and changing. Using Richardson’s arguments as a starting point, Laura L. Ellingson (2009) explained that crystallization as a means of inquiry engages the qualitative continuum and incorporates art/impressionist, constructionist, and scientific approaches as a continuum of methodological means that can and should work together in the same project in order to explore the subject of inquiry (see Ellingson, 2009). She (2009) elaborated Richardson’s concept and defined crystallization as an approach to methodology that

combines multiple forms of analysis and multiple genres of representation into a coherent text or series of related texts, building a rich and openly partial account of a phenomenon that problematizes its own construction, highlights researchers’ vulnerabilities and positionality, makes claims about socially constructed meanings, and reveals the indeterminacy of knowledge claims even as it makes them. (p. 4)

Crystallization is an approach to methodology that encourages various types of data and data collection in order to better see the multidimensionality of experienced phenomena, while simultaneously recognizing that a research project can never assume to have

accessed that experience in its entirety. Just as crystals change in dimension, texture, surface, and materiality, I approached this study as one step toward a more textured understanding of the multiple dimensions, shades, and tones of student experiences with classroom participation, rather than as a project that claims certain truths while marginalizing others.

Further, I mirrored the change in focus of research questions in both *what* is asked but also *how* it is approached. With this in mind I incorporated a creative analytic approach (CAP) to my research design. This project included the multi-method approach of crystallization by utilizing a focus group; in-depth one on one interviews; visual artifacts; and field notes. Each of these steps, including my plan for recruitment of student participants, is detailed in the following sections.

Recruiting Student Participants

The primary goal of this research project was to speak with students regarding their experiences with classroom participation on a university campus and process the student narratives in terms of their negotiations of identity and power within the classroom space. With the metaphor of crystallization in mind, I approached student recruitment with the mindset of including as many of the multiple dimensions of student life as possible. As such, recruitment fliers announcing the initial focus group meeting (see Appendix A) were placed throughout the university campus with the intention of reaching diverse student groups and voices. Fliers were directed at student populated locations such as the student union building; university residence halls; college offices and buildings;

recreational centers; and various club, organization, and advocacy offices throughout the campus. Further, I utilized social and digital media, specifically Facebook and email campaigns, to electronically promote the focus group. Finally, I reached out to department instructors and scheduled class visits during Summer 2011 to personally talk with students about the upcoming focus group opportunity and research project. In total, I visited four undergraduate classes, speaking to 130 students. During these visits I invited interested students to share their contact information through a sign-up sheet which was passed around the classroom. This method of placing fliers, social and digital media outreach, and classroom visits engaged in a convenient sampling (Lindolf and Taylor, 2011) of the university by targeting areas that are traditionally populated with undergraduates. Nine students engaged in the focus group and of that cohort, eight students continued into individual interviews. The nine student participants included in this project include a diversity of gender identities, sexual orientations, religious affiliations, socioeconomic standings, and racial and ethnic backgrounds. As will be discussed further in this thesis, identity emerged as an important factor for each of the study participants and students shared information about their identities throughout the research project. Self-described “liberal Mormon”; “loud black woman...and proud of it”; “average white guy”; and “queer” are among the ways that individual study participants speak of their identities. From second-semester freshman to near graduation senior; community college transfer student to participants whose native language is not English, these students represent multiple personalities and positionalities. Some are soft-spoken and content to listen to the conversation; others preferred to control it and

pepper the focus groups and interviews with boisterous laughter and strong statements. All are students who willingly sat down with me to talk about their experiences at their current university. The age range of participants was 19-28. Class standings included sophomores, juniors, and seniors. It is difficult to state the exact year in college because students themselves were unaware of their class standing and number of years in school does not always equate to class standing. All students self-selected to participate in this project and each student was enrolled full-time at the university during the research process.

Focus Group

Thomas R. Lindolf and Bryan C. Taylor (2011) explained that focus groups consist of small groups of people who gather together for a focused discussion (p. 183). This focus group included nine undergraduate students and functioned as the first step in this mixed-method research design for several reasons.

First, it was time effective because it provided a space where I could introduce the topic of study with all participants at the same time. Next, it provided a way to initiate a discussion about student participation. As discussed in the introductory sections of this thesis, classroom participation is a term that lacks any sort of shared definition. The hard-to-describe nature of participation lends a hand to a cacophony of definitions. Because of this, it was important to begin this research process by establishing a foundational conversation in which all study participants were co-creating shared meanings of participation that we used as a benchmark throughout our conversations.

Lindlof and Taylor (2011) discussed the focus group as a kind of “social laboratory for studying the diversity of opinion on a topic, the collaborative process of meaning construction, and the cultural performance of communication” (p. 183). The focus group produced interesting insights in how students talk to each other about participation; how opinions compliment or contradict each other; and how students perform participation in the focus group itself.

The focus group set the communicative tone of the research project and provided a space of shared understanding and purpose for all participants involved (see for example the concept of constructive participation in Chapters 3, 4, and 5 of this thesis). As Lindlof and Taylor (2011) explained, a focus group employs the group effect and takes advantage of the “chaining” or “cascading” effect in which each person’s turn of the conversation links to, or tumbles out of the topics and expressions that came before it” (p. 183). This process of organic conversation facilitates complementary interactions that have the potential to “reveal vernacular forms of expression from the participants’ own world—slang, jokes, anecdotes, songs, acting-out episodes, and so on” (p. 183).

The focus group was held in a conference room on the university campus. I provided lunch for the participants, both as a perk for showing up to the focus group, as well as a practical staple for a 2-hour meeting. I created the questions and outline of the focus group and invited a colleague from the Department of Communication to facilitate the session. I chose to have a facilitator other than myself so that I could immerse myself in the conversation and take copious notes on the goings on. The focus group recording produced approximately 95 minutes of dialogue. This number excludes the time spent on

welcoming participants, signing appropriate paperwork for the project, and inviting students to gather food. At the close of the focus group, students were instructed to draw their answer to the question, “What does participation look like?” These drawings, referred to as CAP artifacts, were collected at the focus group and became a major topic of conversation and exploration during the individual interviews.

Individual Interview Structure

Study participants were informed during the focus group that the next phase of this research project would invite them to sit down one-on-one with me for individual interviews about their experiences with classroom participation. Following the focus group, I contacted each of focus group participants via telephone and email and set up individual meetings. In the weeks following the focus group, I conducted one-on-one interviews with eight of the focus group participants. The ninth focus group participant who was not interviewed self-selected out of the study by not responding to communication attempts.

I included the individual interviews in addition to the focus groups in order to (a) increase the amount of data collection, understanding that a qualitative project needs ample data to explore; (b) increase conscious student awareness about participation, such that the focus group will introduce the topic and the individual interviews will cover more depth; (c) provide context and historical information on the responses gathered in the interviews, rather than “decontextualized slices of [students] classroom behaviors” (Sprague, 1992, p. 182).

In-depth conversations encouraged an open and reflective dialogue about student experiences at the university. My definition of reflection in this context comes from Maggi Savin-Baden's (2008) description that:

reflection is predominantly spoken about in terms of a sense making process and tends to be seen as:

- thinking about experiences and ideas so as to discover new connections or conclusions to guide future action;
- self-appraisal of what we are currently doing to try to get a new or different perspective;
- evaluating and critiquing action--ours or someone else's action;
- searching our understanding to bring meaning to the surface. (pp. 66-67)

Savin-Baden further theorized that “reflective spaces have a liminal quality” (p. 66) and allow us to think through understandings and meanings that will in turn allow us to take action and affect social change. With this in mind, I structured the interview questions (see Appendix D) such that they would create a reflective communication climate (Wood, 2010) and establish rapport between myself and the interviewee (Lindolf & Taylor, 2011). The development of a working relationship between me and each study participant was crucial to my ability to speak with students about their personal experiences. Because this research is grounded in gaining understanding from student narratives, it was imperative that students felt able to disclose their personal stories to me while also being audio-taped.

The interviews were held in multiple places across campus and were scheduled individually with students. I also conducted an individual interview with the facilitator of the focus group as a means of processing what it was like to engage students to participate in a focus group about participation. Information from the facilitator interview

will primarily factor into my future research efforts and will not feature here because the focus was to identify and understand undergraduate student narratives. Interviews were recorded, with study participant permission, and transcribed at a later date. The nine individual interviews conducted garnered 514 minutes, roughly 8 ½ hours, of recorded conversation.

The interviews began by asking follow up questions from the focus group, both shared group experiences as well as gaining more information on personal anecdotes discussed. Interview questions then asked students to talk more specifically about their classroom experiences and to speak to their experiences with classroom participation in relation to their individual identities (see Appendix D). A major talking point during the individual interviews was facilitated by the CAP artifacts produced at the end of the focus group.

CAP Artifact

Diana C. Parry and Corey W. Johnson (2007) incorporated creative analytic practice (CAP) as more efficient means of understanding the complex phenomenon of leisure. They used the example of an art editor who leaves work to play tennis for an hour with friends and then returns to work for the rest of the day. Parry and Johnson explained that traditional methodological approaches to this scene would “fram[e] the art editor as a “respondent” and her tennis game as a “leisure activity” (p. 119). The focus would then be placed on how to fit her behavior abstract categories, thus reducing her leisure experience to be about her choice of tennis clubs, income, ethnicity, education,

and background (p. 119). Parry and Johnson argued that this reduction in representation of the experience is actually a crisis of representation because it did not include the social contexts that provided meaning to the leisure experience. For example, an understanding of her busy day at work and/ or home provides important contextual information that change the complexity, and therefore meaning, of the leisure activity. Parry and Johnson asserted that traditional methodological approaches to studying leisure fail to incorporate the social complexities and contexts that can address the way that leisure is lived. The authors explained that the premise of CAP is that “lived experiences are complex to understand and represent” (p. 120). Their essay introduced a special issue of *Leisure Studies* that incorporated creative strategies for producing “multidimensional” (p. 126) data. Hyperlinks were included in the journal that linked readers to the CAP strategies of autoethnography, fiction stories, music, visual representation and poetry, media, and others (p. 126). In this way, traditional scholarship on leisure became layered with creative approaches that represented leisure as a lived experience.

Similarly, student participation is a communicative phenomenon embedded within the social environment of classrooms. As such, it is complex to understand and represent in a single form of data collection. This difficulty in research and representation is shown in the relative absence of scholarship that looks at student descriptions of and experiences with participation as a primary topic of study. Just as Parry and Johnson (2007) argued for CAP in order to research the abstract but embodied experiences of leisure activity, a CAP approach to exploring student perspectives on

participation helped “contextualize [participation] and encompass the complexity with which it is lived” (p. 120) and layered my understanding of what I was looking *at*.

I embraced the possibilities and layers of understanding that can be uncovered when engaging in CAP and sought to represent the lived experience of student participation by including an element of multidimensionality to this research project. During the focus group I invited students to illustrate their experiences with and/or perspectives on classroom participation at the university (see p. 25) through drawings using assorted pens, crayons, and blank, white computer paper. The CAP artifact provided dimension of understanding student experiences with participation and sought to increase the color palette of studies on participation. The CAP was a tool for making visible the invisible and creating a concrete text that would facilitate further conversations between the student creator and me and/or other observers.

Following Cooks (2003), I was purposefully vague about the instructions delivered to students during the focus group in order to allow the students to interpret the CAP in a way that was meaningful for each of them. Ultimately, the artifact has functioned in three ways during this research project. First, it added layers and textures to this qualitative project by visually illustrating the concept of classroom participation. Additionally, it provided a rich conversation piece during the individual interviews, making our conversations more complex and concrete. Finally, the CAP artifact was designed to facilitate the collection of emic data by helping me to focus on how students make meaning of their own participation.

Fieldnotes

Throughout the research process I made field notes to track information not readily available through data transcriptions. I kept field notes because the nature of this project ensured that I was unaware of the path this research would take me, and therefore wanted to “adopt a stance of curiosity and openness to the unexpected” (Lindlof and Taylor, 2011, p. 134). Treating narratives as a slice of life that increase understanding of student perceptions of participation and how they negotiate classroom participation in terms of identity and power, I wanted to be sure to document specific practices observed during my encounters with the study participants as well as the data.

Lindlof and Taylor (2011) describe fieldnotes as “textual artifacts...concerned with *describing* and *interpreting* the symbolic qualities of communication” (p. 155, italics in text). As such, my field and research notes (see Appendix F) include information on everything from clothes students were wearing and a description of the space occupied for the focus groups and interviews to analytical observations made about reoccurring themes, reflections about mood and emotions felt, and generally capturing the aura of the conversations. I documented fieldnotes both verbally, through the use of an audio recorder, and using written notes. Audio fieldnotes were recorded immediately following the conclusion of the focus group and each individual interview. These recordings proved essential in preserving my memory about recorded events and organizing my thought processes. My fieldnote reflections helped me to start analyzing and deconstructing the data collection I was taking part in. As thematic elements emerged across conversations, I spoke about them in my fieldnotes and was later able to use the

themes to chain together similarities and differences among study participant responses. Further, fieldnotes helped me to reflect, in the moment, about the conversation that just completed and how it interplayed with my research questions. This reflection tool was crucial to my data interpretation processes and also helped me to separate my voice and thoughts from those of study participants.

Data Analysis/ Interpretation

This project employed grounded theory (Glaser & Strauss, 1967) as a model for making sense of my observations from the focus group, interviews, CAP artifact, and fieldnotes. I employ Lindolf and Taylor's (2011) summarization that

grounded theory is especially important for the analysis of qualitative data because:

- Emergent theory is “grounded in” the relationships between data and the categories into which they are coded.
- Categories develop through an ongoing process of comparing units of data with each other (a process known as the *constant-comparative method*).
- Codes, categories, and category definitions continue to change dynamically while the researcher is still in the field, with new data altering the scope and terms of the analytic framework. (p. 250; italics in text)

Grounded theory complements my approach to data collection because, like crystallization, it recognizes growth, change, and adaptation as important elements to the analytical and interpretive process. This method is also useful in considering data incidents or anecdotes in a situated context. Because I focus on the classroom as a situated site in a specific time and space, grounded theory is helpful in making sense of that context. Additionally, this method makes room for the inclusion of student

narratives within analysis because it recognizes the importance of individual incidents in making up the larger construct being studied. Further, the inductive nature of grounded theory emphasizes the importance of interacting with the evidence before making theoretical assumptions (Lindolf & Taylor, 2011, p. 250). The use of grounded theory in qualitative research led me to approach, compare, and live with the data to see what sensemaking can be learned. Rather than begin with a theory from a textbook, grounded theory guided me to spend time with the interview transcripts, CAP artifacts, emerging themes, and fieldnotes.

In a project analyzed through the model of grounded theory, sensemaking occurs throughout the research process in order to develop a strong relationship between the subject of research and its implications. As Lindolf and Taylor (2011) describe, “coding starts early so that the analyst can respond with a fresh memory to the events depicted in the data” because sensemaking comes primarily from dealing with the data itself rather than theoretical concepts within the literature. This analytical model is exciting for this project because it recognizes the potential that listening to student narratives about participation has for gaining new and textured insights about student experiences in the university classroom.

The primary technique used to make sense of student responses was constant comparative analysis (Lindolf & Taylor, 2011, pp. 250-251). This method begins with two data analysis processes: open and in vivo coding. In the first stage of open coding, I approached data collected from the focus group, individual interviews, CAP artifacts, and fieldnotes holistically. Rather than examine each part separately, I tried to step back and

look at the collective qualitative data to see emerging themes. As Strauss (1987) states, open coding is an analysis process that encourages the research to “open up the inquiry” to all possible interpretations and meanings. This approach helped me to see more clearly how the information differentiated and/or interrelated, and also assisted me in using the fullness of the data and responses (Lindolf & Taylor, 2011, p. 251). For example, in observing the CAP artifacts I assigned open codes to each artifact based on a metatheory of communication (see Chapter 3). The purposefully straight lines on Fabian’s artifact signaling information transfer from professor to student, coupled with his words about his disdain for wasting classroom time on frivolous conversations led me to code his picture as primarily representative of functional communication. Monique’s colorfully crowded picture of dozens of thought bubbles crowding her mind reminded me that classroom participation always takes place contextually and subjectively, and therefore was openly coded as part of the critical/cultural metatheoretical family.

By using this text based approach to open coding I analyzed the CAP artifacts, focus group and individual interview transcripts, and fieldnotes to label categories that surfaced from the visual and written pages. Emergent patterns and themes resulted in the development of three areas of further focus. One was to identify and seek out the meta-theoretical models at play in the CAP artifacts (see Chapter 3). Next, I examined the emerging theme of constructive participation, a keyword generated by the students at the focus group that continued as a thematic element during individual interviews. This analysis led me to the paradoxical tensions involved in student definitions and explanations of classroom participation. (see Chapter 4). Further, I became interested in

how students negotiated their classroom participation, and explored participation as an act of actively managing identity (see Chapter 5). With these categorizations clear, I moved into in vivo coding.

Knowing that I wanted to use the themes that emerged from the open coding process as individual analysis chapters, I looked at study participant utterances from the focus group and individual interviews to see how “the terms used by social actors to characterize their own scene” (Lindlof & Taylor, 2011, p. 251) fit into the open categories. To organize my analysis, I created codebooks (see Appendices G and H) for each of the open categories. Regarding the meta-theoretical models, I used color copies of the CAP artifacts and mapped each drawing into four distinct paradigms of communication meta-theory (see Chapter 3). This mapping was done visually by grouping the physical artifact copies on a blank wall, such that each CAP artifact was assimilated into a section of the wall.

I used two codebooks (Appendix G) to analyze the instances of paradox within student perceptions of participation. First, I went through all focus group and individual interview data and listed the paradoxes out by study participant (see Appendix G). Once I had this foundation of relevant paradox information by person, I analyzed the document and created thematic codes which I moved into a paradox by theme codebook. This open coding generated 19 categories of paradoxical tensions (see Appendix G.B) thematic across all data. I assigned each utterance in these categories a positive or negative valence depending on whether or not the study participant indicated that the experience was constructive or nonconstructive within the realm of participation. Once the 19 codes

were created, I further analyzed the paradoxes by theme and separated them into five coherent dialectical tensions (see Chapter 4). These five categories were then placed on poster board and I used index cards with thematic coding references to choose which excerpts to use in this thesis.

The same cyclical process that invoked the cooperation of open and in vivo coding was used to analyze how study participants actively manage their identity within the classroom. Perusing the data in its entirety, I placed examples of facework in a codebook titled “Facework examples by person” (see Appendix H.A). Once compiled, I used open coding to appoint thematic elements found within this data. “Facework examples by theme” (see Appendix H.B) generated 10 emergent themes representing the types of identity and power negotiations that study participants encounter. From these themes I created an argument that shows how each thematic category is interrelated in the game of participation (see Chapter 5).

Researcher in Writing

Judith Butler (2005) advanced the notion of the constituted self when she interrogated

In what does that “I” consist? [...] there is no “I” that can fully stand apart from the social conditions of its emergence, no “I” that is not implicated in a set of conditioning... norms. When the ‘I’ seeks to give an account of itself, an account that must include the conditions of its own emergence, it must, as a matter of necessity, become a social theorist. (pp. 7- 8)

As I think about my positionality in this research project I join Butler in asking “in what does the ‘I’ consist?”(p. 7). I am a product of my social environments, both past and

present, which shape my identity, perception, and interpretation of information. I am implicated in my research because of my personal and professional investment in teaching, learning, and higher education.

In my current positions as a graduate student, adjunct instructor, and student affairs professional I see multilayered, sometimes emotionally charged perspectives of the classroom. I am conscious of my identity as a teacher, my personal pedagogy of the classroom, and my experiences with and expectations of my students. Additionally, as a current graduate student I have my own opinions, perceptions, and definitions on the subject of participation in the classroom. As a student affairs professional, I have a vested interest in the university and in learning more about how students negotiate their experiences here. All of these roles affect how I select, organize, and interpret (Wood, 2010) information that I deem pertinent to this project.

Cooks (2003) wrote that “identity positions, while having actual material consequences, can also be reworked and rewritten to make visible the constraints themselves” (p. 247). Important to the validity of this research project is the recognition that my positionality in relationship to this project influenced how I interacted with the student participants, analyses, interpretations, and results of this project. I do not wish to hide my voice from the writing, but instead be transparent about where I am located in my research. Increasing my awareness about the location of my own voice more clearly distinguishes where study participant voices are located in the writing.

Participants in Writing

The analysis chapters of this thesis include at times lengthy excerpts quoting student participants directly. This project aims to increase understanding about student perceptions of classroom participation. As such, my analysis stems directly from the conversations held with students for this project. The data collection of the focus group and individual interviews occurred over three months time. Their stories, perspectives, and voices have been consistently in my mind as I have analyzed, written, and re-written over the course of thirteen months. This project would be incomplete and inappropriate if I did not allow you as the reader to hear the same voices that I heard during my many conversations with them. As Butler (2005) stated, “when the “I” seeks to give an account of itself...it must, as a matter of necessity, become a social theorist” (p. 8). As this paper will illustrate, the students of this project are social theorists who are already actively engaging, modeling, and theorizing about their experiences in the university classroom. As such, the layered understandings that emerged during this qualitative project are directly dependent on the narratives provided by the student participants.

Student responses were made in confidence and therefore I have identified the students throughout this project by pseudonyms that the student’s created themselves. This was a conscious decision on my part to avoid using objective and impersonal terms such as “Student X” that have the communicative potential of depersonalizing each student’s story. Further, I asked each student to choose their own name by which to be represented in the research in a conscious decision to counterbalance the politics of

representation (Leckie, 2010) that could occur should I as researcher ascribe names for the participants of this project.

CHAPTER 3

CAP ARTIFACT AND COMMUNICATIVE

METATHEORIES

Man is least himself when he talks in his own person.
Give him a mask, and he will tell you the truth.

-Oscar Wilde

An inherent challenge to this project is the invisibility of participation in the classroom. Participation is a poorly codified term that has been theorized by multiple disciplines in a myriad of ways. To face these challenges I incorporated a multi-modal approach to qualitative scholarship to de-mystify the term participation and offer depth and tangibility to an otherwise amorphous concept. This imaginative approach is grounded in the work of Laurel Richardson's (1998, 2000; see also Ellingson, 2009) theories on crystallization and, later, creative analytic practice (see pp. 21-22 in this document for further explanation). Creative Analytic Practice, hereafter referred to as CAP, encourages scholarship that is (re)conceptualized to incorporate not only traditional qualitative methodologies (e.g., focus groups; interviews; ethnography; etc.) but also "multidimensional" (Parry & Johnson, 2007, p. 126) methods of inquiry. For the

purposes of this project I chose to engage in CAP by asking student participants to illustrate classroom participation.

The Creation Process

In conjunction with the focus group and individual interviews, each student was asked to render their definitions, opinions, and experiences in the classroom through a visual drawing. Near the close of the focus group, I invited students to occupy the blank white paper, pens, and crayons that were placed around the desks. Their objective was to draw their response to my invitation: if you had to illustrate your participation in the classroom, what would that look like? Some students asked for clarification: “mine specifically?” inquired Carina; Nathan pressed, “so you want us to draw our individual?” I was purposefully vague in my explanations in an effort to elicit authentic responses to the question, rather than coached situations or ideals. The only further clarification given was my reframing of the question: “what’s it like to be you in the classroom?” While it felt awkward to instruct students to *participate* in a focus group about *participation*, each of the students took up their tool of choice and began to craft their illustrations. Each of the artifacts was collected at the end of the focus group and became the primary text for individual interviews, where I asked students to explain their drawing.

Findings

The CAP artifacts illustrate coherent lay theories of communication that codified the term *participation* in a way that allowed student and researcher to share meaning.

Using a comparative analysis of in vivo codings I assimilated the lay theories present in the CAP artifacts into four distinct paradigms of communication meta-theory: functional; transactional; critical/cultural; and transformative. To be clear, the CAP artifacts are not mutually exclusive and in the majority of the drawings there are bleeding between the boundaries and theoretical models. I do not mean to propose that there are clear boundaries in the models, nor that each CAP artifact fits nicely into a theoretical box. Rather, the purpose of this chapter is to show that the process by which students are making sense of their classroom participation experiences (1) shows us that students are acting as active social theorists in the classroom; and (2) that their sense making models, though diverse, are compatible and complimentary to several metatheoretical foundations currently used in communication studies. In this chapter I will highlight each of the CAP artifacts according to the theoretical position they elicit, beginning with the more objective perspectives (functional), and ending on the interpretive theoretical stances (transactional; critical/cultural; and transformative). Each section features relevant scholarship to the communication metatheory as well as examples and analysis of the CAP artifacts.

Functional

Functional theories of communication assume that communication(s) function(s) as the means to complete specific goals. Harold Laswell (1948) and W.R. Wright (1960) theorized that mass media in all of its various forms and subjects could be categorized as serving five primary functions: surveillance, correlation, transmission, entertainment, and

mobilization. Similarly, Dennis Gouran and Randy Hirokawa and (1983) asserted that in group communication settings there are four primary functions that communication renders: problem analysis, goal setting, identification of alternatives, and evaluation of positive and negative consequences (see also Griffin, 2009, p. 223). Further, Gouran and Hirokawa identified three forms of communication that each individual speaker occupies in order to meet one or more of the primary functions. These forms of communication are outlined as promotive, disruptive, or counteractive interaction. In promotive communication, the speaker moves communication forward toward the goal path identified. Disruptive communication is “interaction that diverts, retards, or frustrates group members’ ability to achieve the four task functions” (Griffin, 2009, p. 228). Finally, Counteractive communication is that which realigns the conversation so that it continues toward a promotive path. These functional theories of communication conceptualize communication as a tool that has measurable and observed goals and actions. Two of the CAP artifacts illustrated participation as a tool for learning, transmission of information, and goal accomplishment.

Fabian

A large box representing the white board at the front of the room is scribbled in green with bright pink letters that say “Something Interesting” (see Appendix E). The classroom is represented by four purple stick figures facing the white board and a blue stick figure, the teacher, standing in front of the class. Between each student and the teacher there are two-way arrows. Fabian explains:

I think participation goes both ways, between the teacher and the student. Um, so like if you have a teacher that asks you a question, right? And I think the better, like, the more open ended question it is the better it is. Because that way you can give your statement about what you think, about what it's asking, and raise more questions about the teacher and your classmates. So, like I did there, there's an arrow that goes both ways so you have to participate and then also your teacher has to participate with you and not just say, you know, oh the square root of 3 is 2, you know (laughs); just more open ended questions. (Fabian individual interview, p. 3)

According to Fabian, one function of participation between student and teacher in the classroom is the sharing of ideas. He identifies open-ended questions as a way to promote participation because it fosters conversation. He qualifies the types of open-ended questions that are productive, however, by noting that the open ended questions “should not deviate from the topic”. He gives the example of a class he had one semester in which they would discuss topics that departed from the course subject:

I swear we only had 20 minutes of learning the whole time in a 2 hour class because the whole time [we] spent talking about Harry Potter and like a bunch of movies and the world cup of women's soccer and...I mean, you might not learn and then when you get to finals you're like oh crap, what were we...we were supposed to talk about this in class but we didn't. (Fabian individual interview, p. 3)

Fabian's frustration about communication that deviated from the topic of the class exposes his theory that classroom communication should meet the goal of transmitting information that expounds upon the subject of the course. For Fabian, participation that fails to meet this functional goal is disruptive and detracts from the goals of the course.

Finally, Fabian explains that one of the harbingers of participation in the classroom is that the goal of “Something Interesting” is strived for: “I'm expecting each class to have something useful that I'm going to use in my career or at least something

interesting to talk about, like outside of class...this is an important part of the participation”. Fabian’s CAP artifact theorizes classroom communication as a derivative of three primary functions of the classroom: content, transmission of relevant information, and achievement oriented.

Nathan

Nathan’s drawing is more direct. He emphasizes, “you know if there’s constructive classroom participation [because] I’m learning, my brain is getting bigger and I’m getting happier” (Nathan individual interview, p. 11). His CAP artifacts depict a smiling blue face with brain matter that is expanding at all angles and a smile that will grow exponentially (see Appendix E). Nathan explained that learning is an important function of participation in the classroom, as is happiness. He defines participation as having a direct relationship with the amount of learning taking place in the classroom. Just as Fabian depicted his personal expectations of the classroom as a place that will foster the transmission of information, Nathan describes participation in the classroom as a systematic process of learning. The more you learn, as depicted in the picture by the expanding grey matter, the more excited you are. For both of these students, classroom participation possesses a functional quality because they illustrate participation as a model that ideally moves toward a specific goal. As represented in this section, some of the functional goals of participation include transmission of class content information, test preparation, and having something interesting to talk about outside of class. When these goals are met, these students explain that they feel happy and describe the kind of

participation that meets these functional goals as constructive participation.

Communication studies would identify it as promotive interaction. Nonconstructive participation as seen from the functional perspective includes conversation and interaction that derails the transmission of relevant classroom content and/or fails to prepare students for course assessments. In these models, the focus is placed on the goals of participation rather than the interaction between participants. Transactional models of communication emphasize interpersonal and intergroup relationships.

Transactional

The earliest model of communication showcases the transmission between speaker-sender and the listener-receiver as having dual roles that require performing both speaker and listener. This metatheory of communication is classically showcased in Claude Shannon and Warner Weaver's (1949) early model of communication (see Figure 3.1). This model represents what Shannon and Weaver (1949) called *The Mathematical Theory of Communication* in which the speaker sends a communicative message which the sender receives. Although communication scholars now discredit the simplicity of this model, transactional theories (see Figure 3.2) of communication are largely derivative of their work. Modern theories of transactional communication view all participating parties as simultaneous speaker/sender and have also argued that it is important to note that in any communicative interaction there are shared and unshared fields of experience that affect the transmission of information.

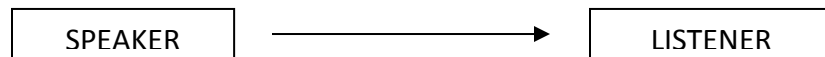


Figure 3.1 Transmission Model

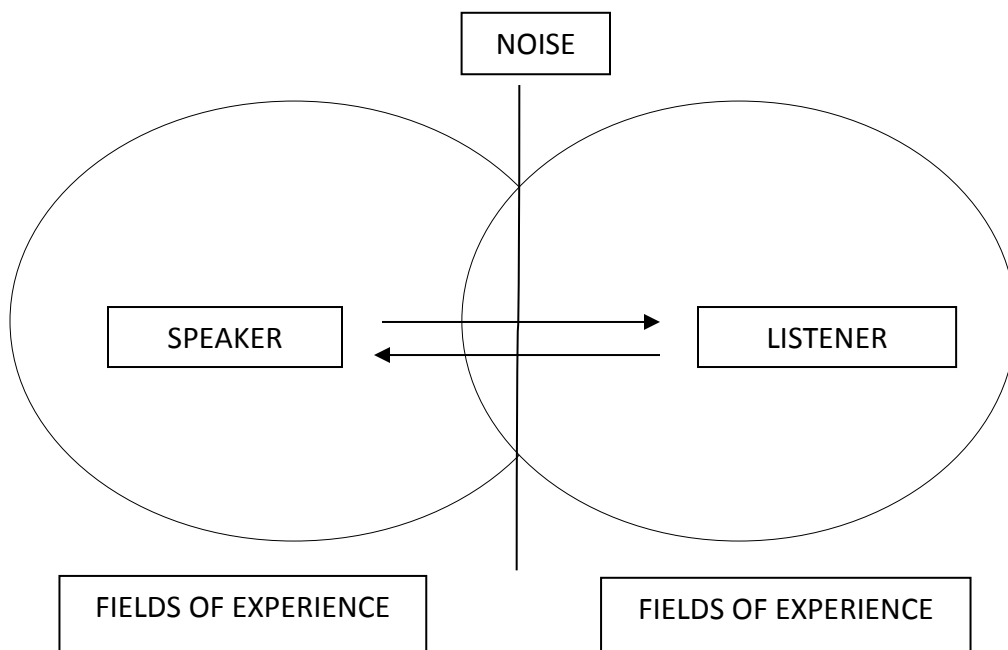


Figure 3.2 Transactional Model

Julia T. Wood (2011) explains:

[The speaker and the listener] both are defined as communicators who participate equally, and often simultaneously, in the communication process. This means that at any given moment in communication, you may be sending a message (speaking or wrinkling your brow), listening to a message, or doing both at the same time (interpreting what someone says while nodding to show you are interested). To understand communication as a transactional process is to recognize that self and others are involved in a shared process. Communication is we-oriented rather than me-oriented. (p. 17)

Katherine Miller (2005) summarizes that transactional communication theories argue that "communication is a transactional process in which the actions of one individual have wide-ranging influences on the actions of others" (p. 145). While each of the nine CAP artifacts features transaction and relationships in a myriad of ways, the CAPs that are represented in this section were chosen because the artistic renderings and individual discussions treat communication as a catalyst for reactions and also focus on the relationships between speakers and senders. That is to say that each of the drawings included in the transactional family of theories were included because they illustrate from a student's perspective what it looks like when the communication of one individual in the classroom has wide-ranging influences. These three CAP artifacts represent various forms of transactional communication in the classroom. As such, the transactional model of communication would be modeled to include the interaction between student-teacher; student-student; and student-community.

DD

Sophomore DD's drawing features transactional communication in three separate and distinct quadrants (see Appendix E). On the left hand side are two sections that show barriers to participation. The bottom left is a picture of DD sleeping in the class. He explains that there is a direct correlation for him between his interest level in the class and his level of participation. The stick figure, in this case an instructor, is featured with a blank expression saying "blah blah blah" (see Appendix E). Counter to this is the figure on the right hand side of the page where the instructor, with wide eyes and smiling grin is speaking in exclamation points and DD is leaning forward, mirroring the instructors enthusiasm and excitement. DD explains that the pictures are symbols:

I've never slept in class but I do get, I would say, bored...and the reason why is you see the professor saying "blah, blah, blah" [is] when I feel like when a professor is not into their work and they feel like they're just preaching it from a book and not really elaborating on the topic or the subject inside the book...Whereas in the picture next to it the professor has like exclamation point and exclamation point and like "whoa!" and like my eyes are huge because when they're like so into it and they're exaggerated and having fun and going all over the place it makes me want to like, add to it, you know? I strongly believe in that—energy feeds off of energy and so if someone is really really happy and excited that usually feeds to other people. (DD individual interview, p. 6)

In DD's experience, his participation as a student is correlated to the energy that is given by the persons he is interacting with, in this case, his instructors. His feedback that "energy feeds off of energy" is another way to illustrate the transactional model of communication happening in the classroom. Not only does DD's interest level and participation increase, but he also illustrates the physicality that comes with positively charged transactional experiences. In DD's experience of a negative communication

transaction he has composed a stick figure representation of himself that is disengaged, laid back, even sleeping. In the positive transaction, however, DD represents his physical response to the energy created by sitting forward, hands on knees, eyes wide open, yelling “Whoa!” In a sense, DD’s drawing and interview responses illustrate that his participation is step-for-step a mirroring of the participation, or energy, that he perceives is being given by his instructor. In this case, the actions of one person affect the actions of another because DD shows that he will match the transaction according to the energy given by the speaker-sender.

In his third drawing (top left), DD has illustrated a picture of himself struggling to come up out of his classroom chair in order that he can reach the “push 2 talk” button that is tauntingly just out of his reach. He is being restrained by a seatbelt that is holding him firmly to the chair and keeping him from being able to engage the button. He explains that the seatbelt is in place because of his self-consciousness of answering the question and not wanting to get it wrong or appear silly. This example illustrates DD’s awareness of his social self. Further, it portrays his participation as an activation negotiation of social identity and face (see Chapter 5 on facework). DD is also quick to explain that one of the fastest ways for the seatbelt to come off and allow him to talk in class is for him to feel empathy for the speaker if no one around him is participating. He gives an example from a university leadership course:

I guess when that seatbelt snaps off is when I have, uh, I don’t a feeling, of like I hope they don’t feel bad. Because I hate when people feel bad about trying to present and presenting is a really tricky situation and...I mean I went to a Leadershape conference and...we had three people come up to do like a speak and answer thing and two of the people kept getting asked and asked and the guy in the middle didn’t get asked anything for like a

half an hour and I had to get up and go to the bathroom and I came back and asked my friend, like “did anyone ask him?” and my friend’s like, no...and I’m like, gosh I gotta ask this guy something but I don’t know what because I felt bad and so I just raised my hand and he was like “yeah” and I went into it because I just felt bad you know? I didn’t want him to not go without a question because that’s what he came clear up into east canyon for so I guess yeah the seatbelt coming off is just me getting to that point where I’m like eh, if it was me I would want someone to ask so I’m gonna ask...(DD individual interview, p. 10)

In this example, DD illustrates that it is not only the actions of others, but also their inactions that will lead him to remove the seatbelt. In this scenario, the transactional communication taking place is that which puts nurturing and facesaving at the forefront of the interaction. DD has conceptualized transactions of importance in the classroom as being between himself and the speaker in authority, either presenter or instructor. However, this focus on student-instructor relationship is rare among student responses. As the other two transactional CAP artifacts show, students value the interaction they have with other students as well as their communities and count both as means of participation.

Carina

Carina is a 19-year-old senior at the university. She is quick to smile and eager to debate. She speaks with passion and zeal and her picture is the tangible representation of that (see Appendix E). Carina’s artwork is an energetic burst of colors, starting in the center with a stick figure of her, and then working outward in frenetic colored layers of red, yellow, green, blue, and purple. The picture depicts four other stick figures in

various parts of the classroom, all being affected by some layer of color. She deconstructs her picture:

it's a firework in a sense that's it's also like the popcorn thing. Um, when somebody says something...it spreads across the entire classroom and it's...some people are happy this guys not happy with what was said or whatever but that doesn't make a difference. If they're happy about it, if they're furious about it, it doesn't matter. The thing is that what this person said made them feel. That's classroom participation to me. Even if two seconds after this person finishes their sentence somebody's hand shoots up and says I disagree, well now you've got a debate going, you've got a conversation going on in class. [That comment]...it's a firework. It's something that starts with one person but it spreads out across the entire room and before you know it may have been that you know the brightest lights there, but all it takes is you know, one little stray spark to make it so this one goes off to make it so that one goes off and that one and that one and so on. So that's why I drew fireworks. (Carina individual interview, p. 7)

A firework comment is something that induces the receiver to act in any way. It need not be a positive reaction ("I totally agree with you!"); it just needs to spark any sort of reaction from fellow students that will entice them to participate themselves. She is clear that this participation need not be verbal (e.g., a comment shared with the class), but can be nonverbal (e.g., a head nod, leaning forward in the chair, turning and looking at the speaker) or internal (e.g., makes them feel something). Carina's firework art illustrates the dynamism of participation in a classroom and illustrates the impact that one student's participation can have on others. Her "ripple effect" theory of classroom participation designates that not all classroom participation is a firework, however. She gives the example of a comment that could be a firework, but fails to ignite the fuse for other students because the speaker spoke for too long. "...[I]t goes from while you were talking a bunch of people's hands went up but since you kept talking, their hands end up

[back down on their laps]. So, that's a moment that could have been a firework but it just fizzled out". Other comments fail to reach firework status because they lack authenticity and new information. Carina gives an example from one of her courses when a female student would continuously rephrase what the professor said previously as a question. With obvious chagrin, she explained that this type of participation was not constructive participation and therefore not a firework:

...it drives me crazy...when a student asks the professor a question and I remember the professor answering it less than two minutes ago. Or the student will say a phrase two minutes ago and be like "so you mean it's like such and such and such and such" and I'm like, apart from including the word "and" in that sentence, you said nothing different from what he just said, so yeah, that's exactly what it is. And it's one of those where no one wants to respond to that. The professor will say yes and the conversation dies there. If it's not something that can inspire further conversation, it's not a firework. (Carina individual interview, p. 8)

Carina's comments are indicative of the importance of the relationships and interactions between students in a classroom. There are high expectations that students speak in terms of what can spark further participation and interaction. When a classroom is really sizzling, it is because students are "popcorning" their ideas. Carina explains this idea of popcorning as a way to think of a firework—one pop leads to another, and so on. In this way, classroom participation and communication in the classroom becomes we-centered as opposed to I-centered (Wood, 2011). As the third example of the transactional communication CAPs will show, however, students judge the successfulness of classroom participation not only on the interaction between student-instructor and student-student, but also on the interaction between student-community.

Nathan

Nathan's second picture (see Appendix E) could easily come from a communication textbook on organizational communication or systems theory; fitting for an organizational communication major. Like his first drawing (see Appendix E), Nathan's second picture is a model of classroom participation. This model, however, dynamically shows communication as a transactional process that encompasses participation in and around the classroom. Nathan's second drawing represents two categories which he has named *ideal* and *reality*. The components in each drawing are the same: a textbook; professor's lecture; homework; and the student engaging in society. Directional arrows provide the clues to decipher the differences that he is articulating through this visual image.

Nathan explains that in an ideal participation setting, the textbook will influence the lecture or class experience because it provides the "framework of what we're doing", including terminology and learning constructs. When Nathan comes to class having read the chapter, the lecture from the professor becomes more meaningful. Comments from the instructor will inspire Nathan to provide feedback and interaction, thus communication is a two-way process, where the listener-receiver (student) is also the sender-speaker, and vice versa. From the student thinking in the classroom chair the model moves toward a paper text with the letters "www" written. Nathan explains that this section is representative of homework assignments; again, a double line working in both directions is meant to show the relationship between good classroom participation and positive homework experiences. Nathan explains,

when you have good classroom participation, which, I would include assignments in that...when you write the stuff and you do those assignments...they affect how you're thinking as well...so you're getting something out of the assignment I guess, instead of just putting something in. (Nathan individual interview, pp. 11-12)

Finally, the ideal model describes what Nathan states is his favorite part. After the assignment section, the fifth element shows Nathan leaving the university and driving in his car, thinking, and eventually interacting with friends. Directional arrows show that what Nathan has been thinking about will affect the conversation with his friends, which will in turn affect how he reads and perceives his textbook and classroom experiences, and so on.

This is the part that I want and love because for me, all this other stuff exists because of this stuff here because this is society...this is me in society and me interacting in society, me and my friends. So when you have your assignments...and classroom participation, when you have your thoughts that you're thinking in the classroom because that's when they're all fresh...that interacts and affects my ideas and thoughts that I discuss with my friends...outside of the classroom in society in the real world where it can really benefit us all...all these things are interactive. (Nathan individual interview, p. 12)

For Nathan and others, participation is not only a transaction between student/teacher and student/student, but also between student/community. The final example of transactional communication showcases its potential for transformative impact.

Joy

Joy is in her senior year and reflects how she enjoys classes where there is collaboration and discussion between the students. In her drawing (see Appendix E) she represents co-student participants as pink circles. As they each engage in conversation

and idea sharing in the classroom, her artifact model shows that they simultaneously engage with each other (red lines) as well as with an idea that is greater than each of them. This idea or transformation in communication that grows from each individual contribution is Joy's focus. She explains:

there are four circles that represent people and inside there is a thought or a thought process or a pattern or way of thinking. And so they are sort of relaying their thoughts to like one kind of central. Um, I guess this would be more like, the transformation of what occurs when you participate, so this is kind of they're interlocked and they are communicating and its contributing to this one kind of central frame that communicates back and forth to them...this is just like generally what happens when you communicate, something transforms... as you contribute and participate there is some kind of like...there is some kind of direction you're going in and there is some kind of um...I guess idea that forms as a result... Through these participations, there is an idea that starts to form and grow and that is this [transformation area]. (Joy individual interview, p. 1)

Joy illustrated and described participation as both emotive and transformative in the sense that it contributes to something greater than each individual part. Each of the CAP artifacts included in the transactional camp of communication theory emphasizes the importance of this interplay, whether between student-instructor; student-student; or student-community.

Critical/Cultural

The following three CAP artifacts place emphasis on the context of participation as the focus, rather than relationships, actions, or goals. I have titled this section of CAP artifacts as belonging to the critical/ cultural family firstly because traditionally cultural theories of communication are a subgroup under the greater critical lens. I recognize that some pictures elicit stronger cultural communication theories, while others are in the vein

of critical theory due to their citations of power and privilege within the classroom. The first CAP artifact is a depiction of a single student sitting in the pressure of her own world; the culture and context in which she personally lives daily. The remaining two examples are theoretical models of the classroom and participation; one focusing on standpoints and positionality of individuals, the other treating cultures and experiences as type of personality color code that illustrates the power of individuals in the classroom.

Monique

After looking at Monique's drawing (see Appendix E) it will not surprise the reader to discover that she is an Art History major. Monique describes her picture as "varying shapes [and concerns] with red arrows all pointing and pressing down on a little head". It is no wonder that her self-portrait is only able to manage a barely audible "eep". She explains:

the shapes above are different shapes precisely because they all take different amounts of space in your life and they all take different forms and different priorities and they are all simultaneously things that influenced me as a student. And I don't know, I guess it comes from the fact that I don't define myself as solely a student and there are all these other different elements in my life that make it impossible for me to be someone who solely considers themselves to be just part of the university and when under all that pressure is it's like, you know, there's the little bubble with the "eep" and it's like what do I do to be the best student I can, necessarily, with all of those things. (Monique individual interview, p. 4)

Monique's is a complex rendering of the context in which a student sits in a classroom. She is candid about the fact that her identity is not solely comprised by the role of student, but is shrouded with multiple jobs, pet ownership, bills, and career and

educational goals. With this drawing, Monique is tapping into the idea of cultural context. While the previous CAP artifacts have focused on aspects of student life and the classroom experience, Monique expanded the definition of the student (and the classroom) by illustrating the various pressures that accompany each student in the room. Her comments lead me to envision each student with their own set up bubbles and shapes hovering over their heads, invisible to us, but tenable to each of them.

At its most basic level, culture could be defined as the various “webs of significance” (Griffin, 2009, p. 251) that individuals negotiate. The web analogy is particularly effective for Monique’s drawing of interlocking shapes and bubbles. When asked if these bubbles were a constant companion to her in classes, she replied

... constantly, [because when I’m in class] other things aren’t taken care of. It’s like I still have to go to work and be there within half an hour of getting out of this class and there are other things like I didn’t finish that project I was supposed to do for that job on top of oh rent’s due in a week and do I have enough in my bank account to pay that. So yeah, I think they’re constantly present and I think for most student’s, especially at the university, it’s impossible to just be a student. (Monique individual interview, p. 6)

Monique’s drawing makes visible that which is often invisible and prompts further investigation into the cultural communities that student’s engage in.

Rene

Rene’s drawing (see Appendix E) is a representation of one of his philosophy courses. In his words:

This is the teacher, and I have different colors here and this represents that people all have different backgrounds. I’m not there to correct them and hopefully they’re not there to correct me but my experience in philosophy

is that people have a different background but you have your very strong resident types. So I have here your resident conservative republican; your resident liberal democrat; your resident libertarian; your resident atheist/humanist; your resident religious person. And for me...being able to manage all these viewpoints... is, I feel, a good means to participation. (Rene individual interview, p. 8)

Rene's perception of communication is nested in something similar to Julia T. Wood's (2011) standpoint theory. Each person carries with them their own set of values, perceptions, and identity complexes that inform both their perceptions and performances of communication. For Rene, the standpoints that he finds most visible are those that come from political viewpoints. His language regarding "resident types" shows his conceptualization in the classroom as a proverbial melting pot of various opinions and just as the inadequate metaphor suggests, they don't always mix. As such, Rene illustrates participation as the negotiation of these viewpoints and the ability to maneuver in and around different standpoints within the classroom.

For example, in political philosophy, we were discussing what does it mean (sic) to be moral under the libertarian stance, versus the liberal or welfare libertarian stance. And well there were two individuals obviously from very different backgrounds. Actually one of them was a nephew of Mitt Romney, and so he is a very strong Conservative. So this nephew was in [Professor's] class and this other guy was kind of this you know, sort of long hair surfer type—he, uh pays his carbon credits—very avid environmentalist. Yet despite these two people coming from very different backgrounds, [the students were able to have a conversation]. And that's the point I was drawing is to show how regardless of how people or where people come from, [constructive participation] can manage all of them, can discuss all that. (Rene individual interview, p. 8)

Rene identifies the most common moments requiring standpoint negotiation in the classroom as those that have to do with what many of the students, Rene included, refer to as "hot topic" or "hot button" issues. These issues include identity categories such as

religion, sexuality, gender, and political stances and can often emerge in discussions in the humanities and social sciences classrooms. Rene introduced this topic during the focus group session and described that “for me, that is what quality participation is...that you are put in, kind of a small analogy, you’re put into a furnace, and you’re burned. And you’re taken out. But hey, you know a lot more” (Focus group, p. 14). When asked to elaborate on the furnace analogy in the individual interview, Rene explained that part of the negotiation of standpoints during classroom participation is the requirement and ability to be able to refine one’s own perspectives.

People can disingenuously claim one thing or another, but when they are pursued, when they are pushed on those points, they will either A) crack or B) they will have to change something on their view. And that is what I feel is the refining moment, being able to change what you held at first and you either A) abandon it or B) you improve on it. That is really for me the refiner’s fire. (Rene individual interview, p. 6)

Rene cites an example from his philosophy of religion class. In this particular moment, an individual claiming his standpoint as atheist:

he basically went on this story for five minutes and asserting how everyone else is Mormon and I’m the only atheist in my family and we had this discussion around the dinner table and he just kept going on and on... I jokingly fired back ‘so are you an atheist in the sense that you’re a knee jerk reactionist (sic) to Christianity? Or are you an atheist in the sense that you actually believe in secular goods? That...plays to the idea of refining; refining the ideas that people hold. So that’s my experience, is that, again, I have no problem what people believe but when you challenge people in what they have to say, that makes for interesting moments [in the classroom]. (Rene individual interview, p. 9)

Similar to Monique’s drawing, Rene’s picture illustrates the positionalities of students according to the context in which they communicate. For Rene, the political standpoints express a person’s ideals, values, and moral code and therefore become a good

representation of the various cultural ideologies that must be negotiated during the processes of classroom participation. While Rene's CAP artifact depicts various standpoints to be negotiated in the classroom, Jack's visual abstract (see Appendix E) is an example of how cultural contexts and identities affect participation in terms of quantity and type of communication performed by each student.

Jack

Similar to the personality color code, Jack explains that each of the four colors represented in his quadrant (red, blue, green, yellow) are representative of different kinds of students:

red is represented in our culture as being an aggressive color, so I associate red with the most aggressive personalities. Then yellow which is milder, and green and blue. So in this picture, it started as a circle, and the red is the most aggressive, outgoing. At least maybe, we'll call it the dominant sort of student. The most comfortable, the most active, gotta be raising their hand and answering questions---they've got it down, maybe a little bit too much. Where green and blue... You know blue might be the person that isn't quite so active like that, but is really firm and comfortable in there, as being a student. Green might be somebody who um, might be from the same cultures but maybe is a bit of the pushover. And then yellow being someone who might be picked on. (Jack individual interview, p. 6)

Jack's theory on classroom participation is a combination of what he defines as personality (e.g., outgoing, confident, etc.) as well as cultural and identity make up (e.g., country of origin, languages spoken, gender). These categories, according to Jack, are definitive prescriptions of participation because the categories are very clear and do not blend—a yellow does not become a red, and so on. Jack sees communication in the classroom as a strategic plan of action that negotiates the various personality colors. For

example, the blue section is outlined with a solid border. This, he explains, is because the blue personality is confident in their identity as a student and fits comfortably in the dominant culture. The red student, characterized as aggressive and dominant, has no problem encroaching upon the space of all but the blue. According to Jack, the red and blue colors are steadfast in their identities, and therefore unable to be invaded by others, because of their place in the dominant cultural norm. The red and/or blue student is

A student who is comfortable in this environment. A student who is surrounded by students of their culture. Everything they eat drink and live, they aren't in student dorms, they are with their parents off campus. Their whole life is a comfort zone. Therefore their esteem is higher they might have friends in the classroom they might know the teacher very well they might speak the same language as the teacher you know that person might raise their hand every time a question is asked and have a nice long answer. (Jack individual interview, p. 5)

He continues, explaining about the students represented by yellow and/or green:

Whereas, a little Japanese exchange student who is smaller than everyone; eats different food than everyone; speaks different languages than everyone. The only friends she knows how to make are other Japanese students on campus but they might not be in the class. You know everybody is taller than you and...you know, you might have feelings where you don't feel like you can talk over other people. In our culture we make contact with everybody all the time, in her culture they don't. So at the same time, other students might not respond to that, may not approach them. Because I can't make eye contact with you and things like that. So if you were to take these two different students with these completely different personalities, they both have a potential to receive an A in the class, but they will receive that A through different means...I'm gathering like, if the teacher said everybody stand up and jump and everybody jumps different heights, they all still stood up and jumped. It's just...participation to me is like individual ability. (Jack individual interview, p. 5)

In this example, the confident student represents a blue and/or red student, while the “little Japanese [female] exchange student” represents the timid, powerless yellow-

category student who feels crowded in the classroom. In this color code, participation is affected by the power given to an individual based on their belonging (or lack thereof) to the dominant social group. Further, there is a direct correlation between power in the classroom and the amount of space and energy that the students use. As shown in Jack's drawing, the red students encroach upon everyone's territory, showing that they have the most power, and therefore use the most space and energy, in the classroom.

Jack's characterization of participation illustrates that power is afforded to others by those in power. Jack, a Caucasian male member of the dominant religion at the university, is a member of the dominant culture in the classroom. A self-proclaimed blue, Jack feels comfortable in the classroom and also feels comfortable in his "classification of cultures". Importantly, power in the classroom is ascribed or denied by those in power. The visual representation of this is shown by the dominance and pervasiveness of red as it invades, maneuvers, and takes over the entirety of space.

This visual representation is not only illustrative of who can talk in the classroom, what they can say, and how often, but Jack sees these classifications as a diagram of who members will engage with.

I can only ever really connect with students of my demographic. I'm only ever really shaking hands and patting men on the back of men who are my age and are white. And men that come up to me and shake my hand are white. The first people I talk to in class are people of my demographic. The teacher asks us to switch papers it is usually always with a boy or a man or a women that is white and my age, even about my physical build and everything. It's really interesting. (Jack individual interview, p. 10)

Jack recognizes that within the classroom, students will "[separate] themselves into subgroups" (p. 9), or social communities (Wood, 2011). These alliances are made

according to the shared interests and values that the students perceive they have with students similar to them.

...the younger skater kids will all sit together. You know, and then the older guys my age will sit with other guys my age who are just about ready to graduate, who have a working career and not too far beyond us will be a group of single moms. You know, um, older students? 40s 50s, ones coming back to school after years and years, will obviously sit in a corner together...Um, like, little girl from Mexico sitting with her friends...I took a diversity class once and a lot of young girls were from Venezuela, and Ecuador and Argentina and they liked to sit together and the young men from Ecuador and Argentina and Venezuela sat together...people sort of stick to their own. (Jack individual interview, p. 9)

Jack's representation of the classroom illustrates what power looks like in the classroom in terms of participation—it dominates, it invades, and it is held by a select few. Further, Jack's explanations in the individual interview regarding this color schema reveal that power in a classroom, according to students, is a direct correlation to a student's belonging, or displacement, in the dominant culture. Those who are in the dominant claim it as their own and then other students who they perceive they would not get a long with. As such, social communities are formed in the classroom and, according to Jack, people sort of stick to their own.

Each of the CAP artifacts representing the critical/cultural theoretical paradigms of communication display and illustrate information on how culture and identity relates to power and positionality in the classroom. In turn, power and positionality affect participation in terms of who can say what to whom and with what effect.

Conclusion

The CAP artifacts were introduced into this research project as a means of providing visual representation, layers, and depth to the otherwise often invisible phenomenon of classroom participation. Students were asked to illustrate “what’s it like to be you in the classroom?” and “if you had to illustrate classroom participation, what would that look like?” What resulted was a myriad of student theoretical models that make visual their experiences and perceptions of communication in the classroom. Through these CAP artifacts we can see participation processes from student perspectives in a way that up to now has been difficult to make tangible. In an effort to understand what these artifacts say about communication in the classroom I couched these student theories among the theoretical paradigms of communication theory which they evoke: functional, transactional, and critical/cultural.

In addition to providing visual illustrations of student perceptions of classroom participation, these CAP artifacts created a communicative space of shared understanding and meaning. Participation is a word that is used so often that it has become poorly codified, or better said, multicodified. As the facilitator of the focus group pointed out, it was difficult to get students to talk about their experiences with classroom participation because it is a communicative term that we all think we agree upon, but that in fact has a myriad of meanings and is based on the subjectivity of the speaker. The CAP artifacts navigated that obstacle because they created language that allowed us to discuss

participation in a way that included shared meanings. For example, DD's depiction of the seatbelt became foundational to our individual conversation about classroom participation and was often evoked to replace scripted interview questions. In place of the standard question "tell me about a time when you want to participate in class", I used the phrase "tell me about a time when the seat belt comes off" (DD, individual interview, p. 11). Carina's use of the firework metaphor was used throughout our conversation to check for meaning and discuss participation general. Both she and I would clarify—"that's a firework"; "that's not a firework"—and in doing so I gained a better understanding for both the metaphor, and her interpretations and theories on classroom participation itself.

In addition to providing a communicative shared meaning, the student's expressed their appreciation of the CAP artifacts, as well. Joy stated that her definitions of participation were made "more simple" by putting it into "one image"; "tangible" (Joy, individual interview, p. 2). Monique explained that the CAP artifacts and proceeding conversation about them were interesting because she has "never really teased out and thought about" (Monique, individual interview, p. 15). For both me as researcher, and the students as participants, the CAP artifacts provided an added value of concrete visualization. Further, they have functioned as a catalyst for starting to add layers to our understandings of how students conceptualize and negotiate classroom participation.

An important layer of understanding that the CAP artifacts add to the conversation about classroom participation regards student positionality in the classroom. The communication metatheories discussed in this chapter do well to organize each CAP

artifact individually, but when taken as a holistic set of qualitative data, the CAP artifacts expose and validate the classroom setting as a situated site of power wherein students actively negotiate their social identities. A critical reading of the CAP artifact adds to Elizabeth Ellsworth characterization of the classroom space as “in the grip of other repressive fictions of classroom dialogue for most of the semester” and that “acting as if our classroom were a safe space in which democratic dialogue was possible and happening did not make it so” (Ellsworth, 1992, p. 107).

For example, Jack’s frank discussion of the participation color code is a social map in which he outlines who in class holds the power (from his perceptions, mostly Caucasian men) to participate. In this way, participation is enacted through social currency: those who have more power and privilege in the class therefore have increased agency to speak freely and share opinions. According to Jack, those who do not possess this social power will stay timid and quiet (from his perceptions, mostly female international students). The very act of theorizing for other students—speaking *for* them—is an illustration of how Jack has negotiated his own power and social identity within his classroom experiences. Jack’s examples of participation included a social hierarchy of participation in which only the reds controlled the room. By identifying himself as a blue, Jack negotiates his social face even during the interview process: blue will show he knows he has power to participate, but he doesn’t declare himself a red so as not to appearing overbearing or over privileged.

DD’s seatbelt drawing, constraining him from reaching the “push 2 talk” button, visually represent the social pressures that DD feels are placed on him by himself and

others in the classroom. These constraints directly affect his classroom experiences and DD speaks in length about actively negotiating the seatbelt—when it comes on; when it comes off. In each case, DD makes intentional decisions about participating based on his perceptions about how his classroom engagement (or lack thereof) will be perceived by his peers and/ or instructor.

Each of these examples illustrate that participation is a classroom term that is complicated and nuanced by the negotiation of power and social identity.

CHAPTER 4

PARADOX : THE DIALECTICAL TENSIONS

OF PARTICIPATION

Every concrete utterance of a speaking subject serves as a point where centrifugal as well as centripetal forces are brought to bear. The processes of centralization and decentralization, of unification and disunification, intersect in the utterance..., a contradiction-ridden, tension-filled unity of two embattled tendencies
—Mikhail Bakhtin

We stand in a turmoil of contradictions without having the faintest idea how to handle them: Law/Freedom; Rich/Poor; Right/ Left; Love/ Hate--the list seems endless. Paradox lives and moves in this realm; it is the art of balancing opposites in such a way that they do not cancel each other but shoot sparks of light across their points of polarity. It looks at our desperate either/ors and tells us they are really both/ands--that life is larger than any of our concepts and can, if we let it, embrace our contradictions
--Mary C. Morrison

It did not take long to realize I had a situation on my hands. Even as conversation was flowing in the first moments of the focus group, I noticed discrepancies between what was being communicated by each of the nine students:

I feel like, I have some teachers who just talk and they like the sound of their voice which is fine. But I feel like that takes away from the opportunity to learn from each other and learn from each other's ideas and sort of progress from each others' ideas... I feel like that is such a more constructive way to learn than just listening to someone lecture. (Monique, Focus Group)

I came to learn the material; I wanted to learn directly from the teacher.
(Rene, Focus Group)

...in this classroom, literally, everybody is talking and um, seriously, there was only maybe like one or two who didn't contribute on a regular basis. And so, in that kind of environment you felt okay opening up and sharing more ideas. (Nathan, Focus Group)

Interaction is good, but constructive interaction is vital. Because, um, I've been in classes where there's tons of interaction. Like he said, it was more a forum, or "this is what I did this week or here's my experience with that" and it didn't seem to ADD to the class that much. And people would get uncomfortable and be like, great, this person's gonna talk again. Or great, we're going to be hearing another story...a personal story...that doesn't really relate. (Nathan, Focus Group)

...it's one of those where you've got to participate enough so you feel like you're getting the experience and you have to pull back enough so other people can get the experience. (Carina, Focus Group)

The only thing more difficult than trying to understand student's definitions of participation was realizing that their definitions were seemingly incongruous.

Participation is simultaneously: supportive/challenging; communal/individual; managed/organic. Understanding their definition as a unity of opposites (Bakhtin, 1981; Baxter, 2011; Baxter & Montgomery, 1996; Baxter & Montgomery, 1998), I explored these tensions further. This chapter will evidence and explore that communication in the classroom, and communication about participation, is a process of managing paradoxes. First, I will provide a review of relevant literature and introduce relational dialectics theory as a viable theoretical compass that allows us to hold present the tensions of participation without trying to collapse them together. Next, I will outline my process for considering the tensions present in the study participants' definitions of participation and discuss what those tensions teach us about how students negotiate the contradictions as

they maneuver the socio-political ramifications of power and identity found within each praxis.

Paradox: A Review of Relevant Literature

Smith and Berg (1987) defined paradox as a statement or set of statements that are self-referential, contradictory, and trigger a vicious cycle (p. 12). Their seminal work, *Paradoxes of Group Life* (1987), positioned paradox at the heart of group dynamics, noting that the nature of group life is inherently paradoxical. Smith and Berg (1987) observed that the “wide range of emotions, thoughts, and actions that their members experience as contradictory” (p. 14) are the catalyst for group dynamics as they attempt to negotiate, unravel, and ultimately make coherent these contradictory forces. Quinn & Cameron (1988) explain that paradox is fundamentally the clashing of ideas, or contradiction.

Colloquially, contradiction and opposing tensions are viewed as the inability to articulate coherent thought (Baxter & Montgomery, 1996). For this reason, contradiction is perceived as a negative social behavior: *inconsistency*, *hypocrisy*, or the ultimate no-no, the *double standard* (see Jacquette, 1992, p. 365). Scholarship insists that paradox is inherent to social life and should not be viewed as a failure of communication (Quinn & Cameron, 1988; Smith & Berg, 1987; Stohl & Cheney, 2001). However, understanding paradox as a regular part of social life does little to explain how paradox is used in communicative contexts, nor what can be learned from paradoxical definitions of everyday phenomenon. In an effort to find a theoretical lens that would help me both

analyze the paradoxical contradictions occurring during this research as well as find meaning in their unity of difference (Bakhtin, 1981), I turned toward Leslie A. Baxter and Barbara M. Montgomery's (1996) Relational Dialectics Theory.

Relational Dialectics Theory

Relational Dialectics Theory (hereafter RDT) was first iterated formally by Baxter and Montgomery in *Relating: Dialogues and Dialectics* (1996). RDT articulates that

social life exists in and through people's communicative practices, by which people give voice to multiple (perhaps even infinite) opposing tendencies. Social life is an unfinished, ongoing dialogue in which a polyphony of dialectical voices struggle against one another to be heard, and in that struggle they set the stage for future struggles. (p. 4)

Baxter and Montgomery collaborated on *Relating* after each scholar individually felt that the theories being offered in interpersonal communication were lackluster in their commitment to messiness, nuances, and the inherent contradictions of relationships.

RDT draws heavily from Russian philosopher Mikhail Bakhtin, whose body of work is now largely referred to as dialogism (Baxter & Montgomery, 1996; Holquist, 1990).

Dialogism refers to Bakhtin's conception that social life is "a contradiction-ridden, tension-filled unity of two embattled tendencies" (1981, p. 272). Stemming from the concept of dialogue, in which two voices engage each other, dialogism is a paradigm of multivocality. The unity is comprised of the competing tensions of the centripetal and centrifugal forces. Baxter & Montgomery explained that "the self is constructed out of two contradictory necessities--the need to connect with another (the centripetal force) and the simultaneous need to separate from the other (the centrifugal force)" (p. 25).

Importantly, these tensions are interdependent, and it is the interplay of each that RDT is interested in. In this way, RDT is different than perspectives of dualism because while dualism would ask either/or, RDT looks at both/and. This is crucial to a study of paradoxical participation because it allows us as researchers to hold up each oppositional force and examine the tensions simultaneously. The dualistic perspective and its willingness to bear the contradictions lend to an increased understanding on the interdependence and relational qualities of what could seem at first glance to be incongruous definitions. To illustrate this interdependence, Baxter & Montgomery (1996) show that “reality is a process of unity in which opposing forces are inseparable at the same time that they are oppositional” (p. 19) through the concept of the yin and yang:

The notion of ceaseless change is captured in the concept of the yin and yang. The original meaning of the words yin and yang was that of the shady and sunny sides of a mountain, but yin and yang represent more generally the two archetypal bipolarities of Taoist reality... [this symbol] is not intended as static; it captures a rotational dynamic in which the dark yin and the light yang of the universe are in constant interplay and motion. The two dots in the diagram symbolize the belief that when either the yin force or the yang force reaches an extreme, it contains the seed of its opposite. (Baxter & Montgomery, 1996, p. 19; see also Lewis, 2000)

Colloquially we engage in dialogism daily: right/wrong; good/evil; day/night. They are not simply contradictions; they are expressions of relationships only understood interdependently. Lao Tzu, often credited with being the founder and philosopher of Taosim, expressed it in the second verse of the Tao Te Ching: "Being and non-being create each other. Difficult and easy support each other. Long and short define each other. High and low depend on each other. Before and after follow each other" (see Baxter & Montgomery, 1996, p. 19).

More than a decade after *Relating* (1996), Baxter has “upgraded” the RDT framework in *Voicing Relationships: A Dialogic Perspective* (2011). In what she calls “RDT 2.0” (p. 1), Baxter emphasizes that RDT is not a framework for interpersonal conflict or difference, but is a theoretical tool for identifying and analyzing competing social discourses within interpersonal relationships. Baxter and Braithwaite (2008) state

The central proposition of RDT is that all of communication is rife with the tension-filled struggle of competing discourses--the discursive oppositions of sociality. An analysis of communication framed by RDT seeks to understand this dialectical process by (a) identifying the various discourses that are directly or indirectly invoked in talk to render utterances understandable and legitimate, and (b) asking how those discourses interpenetrate one another in the production of meaning. (pp. 352-353)

Baxter and Braithwaite (2008) explain that all forms of communication invoke social discourses and as such, all communication (often indirectly) invokes multiple forms of meaning. These discourses compete, struggle, and sometimes even oppose one another. Consider the discourses implicated by Mary C. Morrison in the epigraph to this chapter: law/freedom; rich/poor; right/left; love/hate. Although seemingly paradoxical at first, in reality each of these items acts as the supplement to its pair. Laws can be understood only in relation to how they impact and interact with our freedoms. We can only understand wealth and abundance when we understand its antithesis. Love is only a characteristic understood in relationship to how it differs from hate. To be sure, the meaning of each word is derived from its interaction and differences from the other in its coupling. Bakhtin (1981) referred to this interdependence as the unity of opposites (p. 272). RDT explores the relationships between these discursive tensions (Baxter & Braithwaite, 2008, p. 349) by focusing on utterances in interpersonal conversations.

An utterance, as theorized by Bakhtin and expanded by RDT scholarship, is the vocalization, or communicative accessing, of discourse. However, as Baxter (2004) explained, “the utterance was not conceived as a communicative act of an autonomous individual; instead, Bakhtin's notion was notably social, not individual. The utterance, to Bakhtin, exists at the boundary between two consciousnesses; it is a link in a chain, a link bounded by both preceding links and the links that follow” (p. 184). RDT scholarship analyzes the utterance by looking at conversations in interpersonal relationships and identifying the unities of difference present in order to understand how meaning is made by partners in the relationship through their communicative acts (Baxter, 2011).

Mobilizing RDT to Understand Paradoxes of Participation

A critical application RDT invites us to consider not only the competing discourses of the dialectical opposites in terminology and function, but also the competing discourses in culture, power, and identity. The tension filled definitions of participation offered by study participants also add complexity to our understandings of the classroom space and how students negotiate their interactions. In this chapter, I apply RDT to the wealth and breadth of student utterances that define and qualify participation. Using conversational excerpts from the focus group and individual interviews, I will survey the at times paradoxical definitions that students give of participation in an effort to better understand how each student, or the group of students collaboratively, create meanings using a unity of difference. Further, these paradoxes will be used to uncover and analyze the complex social norms that lead to these tensions. To do this I am using

the three main propositions of RDT as outlined in Baxter and Braithwaite's (2008) chapter on *Crafting Meaning from Competing Discourses* (pp. 350-356). In this chapter, the authors outline that RDT has three primary propositions.

“Proposition 1: Meanings emerge from the struggle of different, often opposing discourses” (p. 351). This proposition is the basic tenant of RDT, dating back to its first iteration by Baxter and Montgomery (1996; 1998). Following the rationale previously presented in this chapter's explanation of RDT, the first proposition assumes that “meaning-making is a process of dialectical flux between different, often opposing, discourses” (p. 351) and that the meaning is precisely derived from the “simultaneous fusion and differentiation” (p. 351) of discourse. Following this, much of the scholarship utilizing an RDT framework has proceeded by analyzing utterances in interpersonal relationships in order to identify the tensions in interplay in any given relationship. Baxter urges, however, that scholars move beyond simply identifying the tensions, however, and move toward analysis of the interpenetration and meaning-making of these dialectical tensions. As such, Baxter and Braithwaite (2008) follow this initial definition with two additional, integral aspects of RDT.

“Proposition 2: The interpenetration of discourses is both synchronic and diachronic” (p. 353). In other words, interplay between discourses happens both in singular moments (i.e., a single utterance) as well as over extended amounts of time (i.e., a chaining of discourses or the historicity (Butler, 1999) of a statement). Baxter and Braithwaite emphasize the fluidity of meaning making given these two contexts. On one hand, meanings that have been created are then made reactive and affect the future

contexts of conversations. On the other, meaning making is always “up for grabs” (p. 353), and the fluidity of it means that meaning is constructed in singular moments as well as in the history of conversations. Importantly, this proposition illustrates how persons in conversation co-construct meaning through conversation. Relating back to the assumptions of RDT, this meaning making is not a result of individual communicative acts, but rather the co-created meaning that takes place in the interplay between the discourses that are given voice in each and every conversation, as well as conversations over time. It is the place where the discourses interpenetrate that meaning is constructed. As such, RDT promotes a constitutive view of communication. This is reflected in “Proposition 3: The interpenetration of competing discourses constitutes social reality” (p. 355).

Writing as Voloshinov, Bakhtin (1973) stated that “it is not experience that organizes expression, but the other way around—expression organizes experience” (p. 85). Baxter and Braithwaite explain:

Relationships are...meaning-ed, and thus constructed from the interpenetration of discursive tensions, just as consciousness and identity are. In contrast to other theories in which relationships are positioned as containers in which communication occurs (the communication-in-relationships view), RDT inverts this logic and articulates a relationships-in-communication view. (p. 356)

Communication creates the social world, not merely reflects it. Further, social norms derived from identity categories such as race, class, sex, sexuality, and religion all create social realities in the classroom space. In RDT, this reality is co-created through the “tensionality of difference” (Baxter, 2006; Baxter & Braithwaite, 2008, p. 255).

As a theoretical framework, RDT has allowed me to look at the paradoxical definitions of participation offered by the students in this project. Following these three propositions, this chapter will analyze communication about participation by first identifying the opposing discourses at play; second, I will look at how these paradoxes work to construct meaning in conversations as well as over time throughout the interview project; and third, I will examine with the interpenetration of competing discourses says about how students construct their participatory realities.

Methods

The first part of this analytical exploration required me to read and re-read all interview data gathered in this study, including the focus group and each of the eight individual interviews. From the transcripts I extracted qualitative excerpts that were paradoxical to other concepts expressed by others or by the individual. Next, I generated a list of coding acronyms that would allow me to label each type of paradox. This list was generated fairly free form in the sense that as I read through the qualitative excerpts reflecting paradox, I created open codes that reflected the subject being discussed (see Appendix G). By the end of my initial analysis I had generated 19 different code names (see Table 4.1), all with a positive and negative valence that would show whether or not the quotation did or did not value a certain item as important in relationship to the students' definitions of participation. For example, conflict was coded throughout as "C+" or "C-". A comment with a "C+" meant that the excerpt expressed that conflict is positive in relationship to participation, whereas a coding of "C-" meant that the

expression spoke about conflict as a negative or hindrance to participation¹. After completion of coding I found that each coded topic fell into one or more of three different paradoxical praxis: *supportive/challenging*; *communal/individual*; *managed/organic*.

Findings

The conversations and utterances had by students during this research project reflect the duality of voices that RDT presupposes. Specifically, the oppositional yet interdependent themes of this project find that students speak about classroom participation as simultaneously: supportive and challenging; communal and individual; managed and organic. In this section, I will draw upon conversational snapshots to illustrate this multivocality of definition.

Supportive / Challenging

Much of the interplay of tensions described in the students' descriptions of their classroom participation experience discussed the fluidity and opposition of supportive and challenging environments. This tension, like all of the others praxis to be explored in this chapter, does not mean to reflect that students vocalized their desire for a supportive but challenging participatory environment. Similarly, to state that these themes are oppositional does mean that they are mutually exclusive, nor that they should be considered at odds with one another. More simply, when students discuss participation,

¹ For the complete worksheet of codes including valence and quotation excerpts see Appendix I.A and I.B.

Table 4.1 Paradoxical Codes

SUPPORT / CHALLENGE	COMMUNAL/ INDIVIDUAL	MANAGED / ORGANIC
<i>Codes:</i> - Conflict (C) - Comfort / Discomfort (comf) - Criticism (crit) - Self-participation (SP) - Hot topics (HT) - Personal connection (PC) - Learning from each other (LFEO) - Call out (CO)	<i>Codes:</i> - Collaboration (collab) - Personal connection (PC) - Anecdotal stories (AS) - Self-participation (SP) - High energy involvement (HEI) - Learning from each other (LFEO) - Don't be a hero (hero)	<i>Codes:</i> - Classroom Management (CM) - Professor's Expertise (ProfExp) - Self-Participation (SP) - Open organic participation (OOP)

there are utterances that favor supportive environments and utterances that favor challenging environments. However, within this praxis, there are nuanced layers and contexts that further illustrate the complexity of defining participation. For example, Rene discussed two different experiences with conflict and criticism in the classroom:

...my favorite type of class participation has been when my teacher honestly presses me for answers...[For example], Professor X,...he asked me to define what exactly is a liberal, and, all mainstream news jokes aside...my professor, he really tried to pick this out of me. And I walked away with that experience of you know, my professor wasn't asking me to conform to a particular term or learn a term, but rather to shape it on my terms...That for me is what quality participation is. That you are put in, kind of a small analogy, you're put into a furnace, and you're burned. And you're taken out. But hey, you know a lot more. (Rene, focus group)

[In a feminisms class] the teacher asked, "What are evidences of women being oppressed?" And I raised my hand and I said, people flat out deny it. People say you know what there is no oppression, they're in that state of denial. And the second I gave that answer I was immediately...I mean I was paying to the favor of the doctrine, of the uh, of the philosophy. Yet I was slammed by my other students they were like "well you're a guy, of course you can say it doesn't exist". And I go, "that's not...you're not getting what I'm saying. People flat out deny it, I'm not denying it". And

it boiled down to this, the five minutes of for me this heated moment of like, look, I'm just basically saying that people will flat out deny that there is discrimination, and then...but they were mixing it up with no you just deny it. And I'm like, no, no, no, I'm not! And for me, it was a very humiliating experience and one of the reasons I left the class. (Rene, individual interview)

As a researcher, I struggled to reconcile the contradictions that seem so blatant on the surface. How can Rene believe so strongly in a refiner's fire and how pressure from a professor helped him in one course, and then say that it was exactly that pressure that led him to drop another course? Is there contradiction here? Is one story more accurate than the other?

RDT helped me to step away from either/or reasoning and see that Rene's personal definition of participation is not found solely in either individual anecdote, but rather the interplay between the two. Individually, each story recounts a classroom experience. In the former, Rene feels that the pressure put on him to engage in a class helped to polish and refine his knowledge. In the latter, the pressure put on him in class made him feel humiliated and ultimately drove him to withdraw from the course. Both experiences show the complexity and paradoxical nature of student's experiences with participation. As Baxter and Braithwaite (2008) explain, "meaning-making...emerges from the interplay of competing discourses". Importantly, Rene's concept of participation was formed as he experienced not one, but both of these examples together. Just as light and dark are interdependent forces that can only be understood in relationship one with another, Rene can readily identify which participatory experience was positive for him because he has a go-to example of an oppositional experience. The seeming contradictions in his story are not really contradictions at all; rather, they are

polarities that exist on his personal praxis that help him make sense of his experiences with classroom participation.

Examples such as these are rich throughout this project. Consider these excerpts from DD's individual interview:

...I was like two minutes late and [the professor] was like okay everyone sit down and I walked up and I was like oh here's my paper and she was like, oh yeah I'm sorry you can't turn it in and I'm like, well oh, I thought it was before class and she was like yeah you're two minutes late and you can't turn it in, you should have turned it in before class. And I'm like, are you kidding me? And I was kinda mad about it like how dare you cuz I thought I knew this professor and she was like no, you didn't come on time, you need to go sit down and you're gonna fail that paper. So I sat down and I was just kinda like uh...and everyone was like looking at me like "what the heck", you know? (DD, individual interview)

..in this class of like 200 people [the professor] was talking and was like "oh, I had a student email me about this and they asked me a really smart question" and then she was like (pointing) "you! DD? DD? In the third row, he asked me this question last week"...and so by her calling me out I wasn't like, how dare you call me out, I was like, oh! She called me out, and so I think that took away that seatbelt and so I started participating more...by her calling me out I guess, um, it was a form of making me participate. I...kind of was like "oh my gosh, she called me out" but I took it as like she knows who I am. (DD, individual interview)

DD's explanation of when being called out in front of the class is positive can only be understood when juxtaposed with the example he gave of being called out as a negative. To singularly consider one narrative by itself was an oversimplification of the context of his position. For example, to look at the former example, it would be easy to speculate that DD does not like to be called out in front of the class, that having everyone looking at him was somehow shaming or disappointing. Similarly, the second example, when read alone, could make us think that DD's idea of a supportive classroom is one where the teacher calls him out in front of large groups and recognizes him. When taken

individually, neither of these versions tells a complete story regarding DD's experiences with classroom participation. Rather, there is an understanding that develops between the interplay between the two anecdotes.

In addition to paradoxes found within individual student accounts, the tensions between supportive and challenging environments are ever apparent when I looked at the group responses as a whole. Furthermore, definitions of what is supportive and what is challenging vary widely between accounts:

I think participation increases [when hot topics are brought up] but the question is, is it constructive? I think participation increases in the sense of yeah you're getting more interaction...but constructive participation decreases at that point. Because they're so hot topic and there's so much strong feeling often associated with those subjects in different people, um, you get the people who are more closed minded and even someone naturally more open minded will become closed minded because of those stronger feelings. It's a hard thing for anybody to overcome those strong feelings you have with that. (Nathan, individual interview)

...there was one experience where, in the classroom, somebody made this assertion that you know they felt like religion is destroying everything, that it is Christianity in particular that has held back women's rights, gays rights, civil rights, all these things. And, not me, but another individual challenged this assumption of this individual and basically the idea that they fired back by saying that you know, you claim all these things, all these negative things about religion, but let me fire back and say, well, I myself am religious and I participate civilly, sorry, civically and I try and make change...And the reason why I'm bringing this up is because this challenged the individual on their claim. I just challenged your assertion. I provided you evidence, now you can either A) call me a liar or B) change your assertion or change your claim...And that is what I feel is the refining moment, being able to change what you held at first and you either A) abandon it or B) you improve on it. That is really for me the refiner's fire. (Rene, individual interview)

I can honestly tell you I don't remember a single professor's name from my first semester. I don't remember my professor's names who I am taking right now. And it's not a good thing. But the difference is that I can say this is the [Professor X] story, this is the [Professor Y] story. And part

of it is that they are willing to make that connection and they are willing to be more than a professor sometimes... I actually ended up having lots of conversations with Professor X after class because I didn't have anything to do immediately and he had free time and so we would start walking in the same direction and it was actually out of the way that I needed to go but I eventually just worked it out so that I had a route and you know, it was more effort to walk that way... but those opportunities to go in and talk with him and just like hang out, I mean talking about stuff that you really I guess shouldn't talk to a professor about like religion and questions like that and you know his thoughts on it and his views on it and kind of you know how he finds a balance between beliefs and his own personal morality code and business and stuff like that and it's basically when they're willing to step outside the student/professor relationship and talk one-on-one. (Carina, individual interview)

I'm really happy with the teachers that I have and I'm surprised at how someone can speak so...like go into some very complicated issues without inflicting their personal opinion which doesn't always happen...coming here it is so much more politically correct and I feel like this is a very religious community and it's important to respect religious beliefs. Even if I'm an atheist or whatever I don't want to offend people and I'm really impressed with our teachers' abilities to disconnect from their own personal views and just kind of be really fair and I think that is an important thing for people to learn they are going to have to feel like they are respected. (Joy, individual interview)

These four excerpts illustrate the dynamism at play when the study participants talked about and defined classroom participation. The idea of *hot topics* in the classroom is a recurring theme throughout all of the conversations that I had with these students. According to their responses, hot topics include anything that for personal, political, or religious reasons could stir up conflict among the classroom. Study participants explained that examples of these hot topics include: gay marriage, religion, and political positionalities. Interestingly, while each of the study participants listed the same examples to illustrate things that would be considered hot topics, there is not a consensus between or among this cohort of study participants regarding the way in which hot topics

affect participation. Nathan suggested that talking about heated, personal issues in the classroom actually decreases participation in the classroom because it makes people shut down or argue, and is therefore unproductive. Rene, however, cites an example from one of his classes in which a discussion about religion became the catalyst for learning. In each of their examples, the praxis of challenge takes on a positive and negative tonality. For Nathan, challenging classrooms with conversations of hot topics is negative because it can decrease participation, whereas for Rene, it is precisely the challenge of the hot topic of religion that led to a positive story about participation. This same layered tension can be found throughout Carina's and Joy's examples regarding their experiences with professors in terms of participation. Carina says that it was being able to speak with her professor about hot topics or the "stuff you really...shouldn't talk to a professor about like religion and questions" (p. 7) that made her feel like she could fully engage in her class. Further, she suggests that their conversations were so impactful on her learning and participation that she is actually able to remember her professor's names, something which for her she claims as miraculous. Joy gives us the oppositional force to Carina's experience by expressing that it is precisely her professors' abilities to stay neutral and avoid hot topics that that allows herself and her colleagues to feel respected and therefore comfortable in a classroom environment. In these examples the idea of support is defined differently. For one, support is being willing to have the difficult conversations with students; for others, it is neutralizing those conversations in the name of equal respect. These examples further muddy the waters when it comes to understanding participation as a paradox of supporting and challenging because it shows that there is no definitive

stance on what it means to support; or to challenge. Further, analyzing the paradoxical tensions of the study participant's narratives about hot topics illustrates that participation is a process of actively negotiating social norms and values. The student respondents represented in this project take their cues from the cultural discourses of politics, religion, and sexuality and then exercise their perceived agency to speak or remain silent.

Communal/Individual

In articulating RDT, Baxter and Montgomery (1996) drew heavily upon Bahktin's concept of dialogism, in which two competing tensions engage one with another: the centripetal need to connect with another, and the simultaneous centrifugal need to separate (see p. 25). This exact tension—the communal and the individual—was a strong thematic paradox represented often in this study. As student's discussed participation in the classroom, they engaged with ideas of community, self, anecdotal stories, collaboration, personal connection, learning from each other, and the classroom hero. I began this chapter using examples from Monique and Rene. Monique expressed that she prefers strong classroom interaction over lecturing, whereas Rene said frankly that he wanted to learn directly from the teacher. Similar expressions between the tensions between communal and individual participation were found throughout student responses. For example:

I like to interact with people in an individual setting. In a group setting when there is competition for a position of speaking, I feel like I'm not the person to jump in and grab that spot most of the time. I'm more inclined to listen and then as ideas are shared I'll be the one that'll answer things afterward... (Joy, individual interview)

...one of the most comfortable classes I've been involved in ... I felt a personal connection to the teacher, to [X]. Um, I felt like he cared, not only about teaching his class, but also my individual learning and how I was doing in that. And, um, in talking to other students they also felt that as well. Um, in the classroom environment itself, it was ...very non-judgmental. There wasn't cross talk, or back talk. There was disagreement, and um, kind of like uh, there were different opinions out there, but it was never "my opinion's better than yours" type of deal. (Nathan, focus group)

These examples illustrate the competing discourses of collaboration and individuality as varied among individual experiences, but it also shows that by accessing the discourses, there are similarities among accounts. Both Monique and Nathan expressed an affinity toward classrooms where participation was active among and between students. They highly valued learning from each other and felt that collaboration was vital to their participatory process. Rene and Joy shared an oppositional view. Joy felt that often in classroom group participation there is competition for speaking; Rene wants to learn the content of the course and therefore wants to hear from the instructor, not the others in the class. In fact, the topic of who should speak, to whom, and with what purpose was often discussed during this project. Students have strong opinions about who should participate, in what circumstances, and who should stay quiet. In many situations, the power to participate stems from the social power a student perceives he or she possesses. Age, sex, sexual orientation, race, and religion are all cultural identity factors that affect how students negotiate their classroom participation. The following excerpts illustrate the essence of those discussions:

And Ms. Red in the back raised her hand and proceeded to give a lesson on the meanings and the non-meanings of this religious symbol...she felt compelled to just, "I'm gonna tell you about my religious views"...And then obviously there are students that are Mormons in the class, some that aren't, some that nod their head but wish she'd shut up. Some that might

agree with her, some that might be offended by her. (Jack, individual interview)

...she's always really loud. She's WAY loud. And um, in when she talks, and I think she's older, I think she's like, early 30's maybe? But um, when she talks she's like, she is very way too eloquent. She's always like quoting stuff from the book and like really being really smart which makes me feel like, uh, I'm done. (Fabian, individual interview)

In the *Gay families in America* class...there was one day where...the topic of the week was coming out and it talked about the different home environments that made that more productive and successful and the different ages that kids came out and how it happened throughout history and things like that. And one of the girls in the class shared her own story and just like, looking around I remember that everyone was looking at her and everyone had a look of you know, and it was a difficult story and just of sympathy and understanding and just...I truly believe that you can feel energy in the room and you can feel that people were supportive and people were...there was no one who was doing something else at the time and everyone wanted to hear what she had to say and people were able to connect it to their own lives and that insupplementation (sic) to the material that we had read made it true to life and made the readings that we had gone over all the more relevant and remember able (sic) because there was someone who you know we had spent several months with who was telling her own story...I was just shocked at how the room felt and how just...I think that often classrooms just feel so...really just completely apathetic like there will be the couple of people at the front who are talking and everyone is kind of annoyed with them at the back because they don't want to have to engage and they are just here because they have to be but it was funny because we weren't even having a discussion but everyone just wanted to be in that moment and wanted to be there and really just looking around it was amazing how engaged and in the moment everyone was... It felt supported and empowered and just...there is a sense of liberation when you can share something that is so personal and is so difficult for a lot of people. The fact that being in a room full of 25 of your peers and being able to share that even if you don't know everyone's names and if you feel comfortable doing that is incredibly uplifting. (Monique, individual interview)

Beginning with the first quote from Jack and proceeding onward, this group of excerpts best represents the spectrum of tensions and paradoxes found within the ways that these students classified participation in the classroom. Across the board, each student shared

experiences when anecdotal stories, or a story from a student's personal life, were positive, and when they were negative. Jack's example of a student, whom he has named Ms. Red based on how he would fit her in his color scheme (see Appendix E), whose sharing of personal information and personal stories negatively impacts the learning and participatory processes in the classroom. The student he discusses is female and is, by her own self-declaration, not a member of the dominant religion. Jack expressed his frustration with Ms. Red and characterized her behavior as inappropriate because it was going against the grain of the classroom norm. In this way, Jack, himself an active member of the dominant religion, finds himself policing other student comments and granting them implicit permission to participate in class based off of whether or not it fits with the mainstream classroom culture.

Fabian shared an example of a student who was "just way loud", meaning she always had something to say and often said it in a way that made Fabian feel frustrated or withdraw. In Fabian's analysis, the age of the participant plays an integral role in how she is perceived by others in the classroom. In her 30s, this student represents what the even the university system would label a nontraditional student, and Fabian's reaction to her and wanting to silence her reflects that this aspect of her identity affects how she is perceived and received by Fabian during her classroom participation. In each of these examples, frustration was the common thread that would describe how each of these students discussed their talkative classroom counterparts. Further, each of the participants voiced their disapproval of the participant they mention in their narratives. As

such, identity categories become integral to whether or not these students grant their colleagues permission and power to participate in the class on their own terms.

Monique's description of the classroom as "supportive energy", where every body was attentive to the student who shared her personal coming out story in class stands in direct contrast to the frustration that Jack and Fabian shared. In setting up the context of the "Gay Families in America" course, Monique stated that the majority of students enrolled in the course identify as members of the LGBTQ community or as allies. As such, a narrative coming out story was received well by Monique because in her estimation it added to the dominant culture of that particular classroom. These examples illustrate that there is no "classroom culture" that is pervasive across all university classrooms, but rather that each classroom cohort and space is a site of situated context.

RDT reminds us that these stories should not be pitted as narratives that contradict or oppose one another. It would be too simple to say that from these excerpts we learned that while some students find personal stories and participation in the classroom frustrating and annoying, others find it impactful and exciting. Rather, RDT encourages us to look at the interplay between where these stories intersect. Further, a critical reading of RDT helps us understand the reactions of Jack, Fabian, and Monique as tethered to the cultural landscape of the particular classroom. As a researcher, Carina's explanation of heroism in the classroom helps me understand how Jack, Fabian, Nathan, and Monique all have discourses that interact in a similar way:

...for me the biggest thing I notice when it comes to constructive participation is if it's already been said, don't say it again...People assume that everyone in class needs that... in order for it to reach everyone...So part of the problem is that everybody wants to make sure that everyone

else is understanding it and they want to in essence be a hero and when you're the one who can make it click for someone else you get this little thing of pride and you're like yeah that was me, no big! But the problem is that you can't always be the hero because someone else is going to be as well. So when it comes to constructive participation I think part of the problem and part of the benefit is that people want to make sure everybody is understanding it. (Carina, individual interview)

If it's already been said, don't say it again. This sentence sounds like it could come directly from a book on setting rules for the classroom. In fact, this seems to represent the interplay between the student's conversations, and the inherent paradoxes: help your classmates learn, but do not try to be the hero. Further, just as Carina's statements could be seen as unwritten rules for the classroom, the excerpts from Jack, Fabian, Nathan, and Monique all speak to other norms that students hold discursively for who can participate, about what, and to whom. Gender, sexual identity, religious identity, and age would all be interesting subcategories to look at in terms of to whom students grant speaking power and credibility. Although the scope of this project restricts me from engaging in that analysis at this time, there is certainly work to be done in that area in the future.

Managed/Organic

The final paradoxical theme found throughout this interview project deals with the dialectical tensions between overtly managing a classroom and approaching the classroom organically as laissez-faire. Student responses largely fell into two types of categories within this paradox. The first dealt with professor's perceived management styles, the second with student approaches to self-management in a participatory setting.

To illustrate, I have selected excerpts from my conversations with Fabian regarding some of his stories about classroom participation. Each of these responses come on the heels of the question, “how would you define participation...what is it to you?” First, from the focus group:

I have this one class I’m in right now that we look at pictures. Images of visual...visual something. I can’t remember the class name, but it’s a visual class. And like, um, all [the professor] asks is like, um, what’s in this picture and you know, not referring the actual person or thing in the picture but rather the concept. The framing and point and all that stuff, right. And then somebody answers and then he just moves on. There’s not like an actual...like, development [of] more. Go into this more, compared to other classes where we have, there’s um, different [and extensive] discussions going on about the same subject. (Fabian, focus group)

Then again in the individual interview:

I think participation goes both ways, between the teacher and the student. Um, so like if you have a teacher that asks you a question, right? And I think the better, like, the more open ended question it is the better it is. Because that way you can give your statement about what you think, about what it’s asking, and raise more questions about the teacher and your classmates...but not like, not deviate from the topic you know, cause, ...I have one teacher that um, he um, one class I swear we only had twenty minutes of learning the whole time in a two hour class because the whole time he spent talking about Harry Potter and like a bunch of movies and the world cup of women’s soccer and...I mean it was fun because we’re all talking about it but I could see some people that were right behind me and I could hear em they were like “uh, this is so pointless why are we here, blah blah blah” so there is that...Sometimes you gotta have, like you’re so overwhelmed that you gotta have the chit chat, about your weekend you know? But there are some times that if the teacher is constantly doing that...I mean, you might not learn and then when you get to finals you’re like oh crap,...we were supposed to talk about this in class but we didn’t. (Fabian, individual interview)

Baxter and Braithwaite’s (2008) second proposition of RDT (p. 353) states that meaning making through discourse happens synchronically and diachronically. Many of the examples used in this chapter thus far show singular utterances from students in a given

moment in time. Fabian's examples, however, utilize the RDT principle of discursive chaining, or what Butler (1999) would call a historicity of statements. By pulling Fabian's conversations from both the focus group and his individual interview, we are able to see how paradoxes exist both in singular moments, as well as over extended amounts of time.

In the focus group, Fabian talks about an experience in a visual arts class where the rapid management of time excludes or perhaps extinguishes conversations and ideas from being developed. He also briefly cites experiences from other classes that he feels are more organic and open and therefore include more robust conversation. In this excerpt, I coded Fabian's perception of overt classroom management as a negative, because it hindered participation in his opinion. Later on the focus group, Fabian continues to talk about the importance of "open ended questions" as he explains his CAP artifact (see Appendix E). However, the qualitative coding of his experiences became muddled as he started to qualify his experiences with organic, open communication in the classroom with stories that are negative. Similar to Carina's examples that informed us to help other students, but do not be a hero, Fabian says "have open ended conversations, but do not deviate off topic. On the surface, these ideas seemed to present a participatory Catch 22. How does one engage in organically open ended conversations, yet manage them so that it doesn't deviate off topic? Isn't management directly oppositional to organic conversation? It is precisely this paradox of seemingly competitive and unrelated discourses that make RDT a relevant and powerful communicative theory to utilize when studying classroom participation. RDT allows us to understand that each experience that

Fabian has engaged in creates and molds his definitions and understandings of good participation. These experiences then become reactive as they affect future participatory environments. Every story that Fabian tells emerges from a cachet of rich, personal engagement in the classroom. Each story in and of itself has meaning, but the stories taken together, the interplay of the discourses, increase our understanding about the complex nature of every student's definition(s) and experience(s) with classroom participation. Further, it illustrates that meaning making is fluid, and therefore will continually evolve for students over time.

While Fabian's stories discuss his opinions about the management styles of his professors, Carina's comments engaged thematic elements of self-management.

But it's one of those where you've got to participate enough so you feel like you're getting the experience and you have to pull back enough so other people can get the experience...the problem is that whenever you talk the first thing that pops in my mind is that I'm taking away the opportunity from somebody else to do the same. ...it comes from that inner conflict, it comes from the fact that you're like I want this to happen and I think that'd be great and the voice in the back of your head is like "kiss up"! Or "let somebody else do it, you've already talked enough, let somebody else do it". So it's one of those where you want to learn but in the same breath you're like...mmmmmmmmmmmmmmmm. (Carina, focus group)

Similar to DD's description of the seatbelt (see Appendix E), Carina reflects on managing the tension between participating in the course and pulling back so that you allow others to participate as well. Said another way, managing the tension between engaging in the class, but not trying to be the hero. This was a common sentiment among students.

While each of them expressed a considerable amount of belief that vocalizing and active listening were forms of participation that helped them learn in the classroom, all of them

also stated in one way or another that to over participate was not a good thing and actually decreased constructive participation and learning.

Each of these examples shows that even when not vocalizing, students are consciously thinking about the negotiated tensions between how classrooms are managed or left to be organic. Further, these statements illustrate that part of that negotiation for students is how to self-manage and participate within those classroom environments.

Conclusion

Mobilizing Relational Dialectics Theory to understand paradox in the classroom is essential because it allows us to move beyond traditional logical reasoning and meaning making of student experiences that would traditionally tell us that their responses are contradictory, and perhaps because of that, invalid. RDT occupies the space beyond either/or reasoning, and even beyond both/and. It would be too easy at the conclusion of this chapter to say that thanks to RDT we understand that students see participation as both supportive and challenging; both communal and individual; both managed and organic. That would oversimplify the complexities that are found in the paradoxical discourses represented throughout my interview conversations with this student cohort. Rather, RDT moves beyond categorization and encourages us to examine and analyze the space where the competing discourses meet, the discursive points of friction in the student narratives, in order to see what we learn from considering the both/and.

Understanding classroom participation as paradoxical illuminates the process of how students make meaning of participation as well as how that meaning affects student interactions within the classroom. Further, it increases our understandings of the classroom as a site of situated contexts affected by sociocultural factors including race, sex, sexual orientation, and religion. Like the yin and the yang, each classroom culture is constantly in flux. As such, much of what the study participants reflect on deals with how they interact within the unscripted social and cultural norms of the classroom. In fact, as I discuss further in the third chapter, it just may be that one working definition of participation is that it is a communicative process of actively managing paradoxes and negotiating those through facework.

CHAPTER 5

FACEWORK: NEGOTIATING POWER AND IDENTITY

IN THE CLASSROOM

What minimal model of the actor is needed if we are to wind him up, stick him in amongst his fellows, and have an orderly traffic of behavior emerge?
-Erving Goffman

Identity is a complex construct. An individual's total identity is made up of numerous overlapping aspects or subidentities. Not as an exhaustive list, identities may be related to nationality, ethnicity, region, sex, sexuality, age or generation, occupation, political affiliation, various social groups such as groups of common hobby, common experience..., and groups engaged in illegal activities...furthermore, identity reflects that aspect of self that is defined in terms of a particular interpersonal relation, that is, a relational identity.
-Tadasu Todd Imahori and William R. Cupach

The concepts of *face* and *facework* originate from sociologist Erving Goffman's (1967) *Interaction Ritual: Essays in Face-to-Face Behavior*. As a sociologist, Goffman was interested in how humans in conversations use symbolic systems to coordinate interactions (see Metts & Cupach, 2008). Further, by observing people's communication and behavior in social settings, Goffman made it clear that "no matter what unique characteristics people may have in their psychological identity, all people have a social self, a public image, or—as Goffman called it—a 'face', that we display during

interaction” (Metts & Cupach, 2008, p. 203). Goffman (1967) explained that face is defined as “the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact” (p. 5). April R. Trees, Jeff Kerssen-Griep, and Jon A. Hess (2009) explained that “*face* refers to the desired self-image individuals present in interaction with others ; *facework* describes the communication strategies people use in interaction to sustain or restore each other’s preferred social identities” (p. 398). Put another way, face is the social presentation of ourselves; the ‘self’ that we want and believe others perceive us as having. Sandra Metts and William R. Cupach (2008) explained face theory’s impact on communication studies:

The purpose of Goffman's Face Theory is to help us understand two important aspects of interaction: (a) why and how people construct their public images, and (b) the strategies people use to maintain or restore their own or others' images if those images are lost or threatened. This goal is consistent with the meta-theoretical assumptions of the interpretivist paradigm. Indeed, the concept of public image, or face, as socially constructed is deeply embedded within the broader interpretivist perspective known as Symbolic Interactionism. (pp. 203-204)

Scholarship on face and facework has been employed in a broad array of disciplines and subject areas. Penelope Brown and Stephen C. Levinson (1987) employed the theory of face in their linguistic analysis of the social behaviors that people employ to save, or value, each other’s social image. Often colloquially referred to as saving face, this seminal work became the foundational groundwork for politeness theory. Facework and face theory have been incorporated into communication theory in a multitude of ways. Metts and Cupach (2008) note that among the most prolific theoretical incorporation is the use of facework as a means of studying embarrassment (see Cupach & Metts, 1990, 1994; Miller, 1996). Valerie Manusov, Jody Koenig Kellas, and April Trees (2004)

mobilized face theories in an effort to understand close personal friendships. Stella Ting-Toomey (1988; 1994b; 2005) incorporated face negotiation theory into her studies on intercultural conflict in order to better understand the differences in conflict performance from individualistic versus collectivist cultures. Additionally, interpersonal communication theorists use facework to look at how individuals manage close relationships with friends (Cupach, Canary, & Spitzberg, 2010; Imahori & Cupach, 2005; Oetzel, Ting-Toomey, Yokochi, Masumoto, & Takai, 2000), co-workers (see Deetz, 1998; Kassing, 2001), intimate partners (Cupach & Metts, 1994), and strangers (Oetzel et al, 2000; van Dijk, Ting-Toomey, Smitherman, & Troutman, 1997).

To this point, the use of facework in instructional communication has largely focused on facework and relationship maintenance between teacher and student, as well as how teacher's can strategically incorporate facework into their classroom management styles. Kerssen-Griep, Trees, and Hess (2008) investigated how the use of face threat mitigation technique's while giving student feedback influenced student judgments on the state of the relationship with their teacher/ mentor. In looking at the effect that positive facework adaptation has on affecting student perceptions of supportive learning environments (p. 313), the authors favor facework as a teacher's tool for managing the classroom. In a later article based on the same study, Trees, Kerssen-Griep, and Hess (2009) focused on using facework as a means of understanding how teachers negotiate the tension between task and identity. Specifically, the management of communicating course content goals with students while simultaneously negotiating positive social repertoires with them. Paul L. Witt and Jeff Kerssen-Griep (2011) also write about

facework and feedback in their study that examines how facework “must accomplish both educational and relational goals by skillfully correcting students’ ideas and actions while also managing the social context of the teacher student relationship” (p. 79). Each of these articles discusses facework in terms of feedback and feedback interventions, where feedback is framed as assessment, both written and verbal, of student academic performance. Similarly, Christina M. Sabee and Steven R. Wilson (2005) used facework to analyze students’ primary goals and attributions during conversations with their instructors about disappointing grades. Throughout their study, Sabee and Wilson identified how student communications to their teacher about grades represents either face saving (maintaining positive face for self or others) or face correction (actively trying to change perceptions of negative face back to a more positive social identity).

Thus far, the concepts of face and facework have been employed in instructional communication research as a means of investigating the teacher-student relationship, and all are situated from the perspective of how understanding facework can be beneficial to the teacher-in-classroom. Further, each study was conducted through a quantitative framework utilizing survey data (Kerssen-Griep, Trees, & Hess, 2008; Trees, Kerssen-Griep, Hess, 2009; Witt & Kerssen-Griep, 2011) or short answer open ended essay questions (Sabee & Wilson, 2005).

Face, Facework, and Student Participation

In this chapter, I employ the concepts of face and facework as a means of understanding the social aspects of participatory behaviors and strategies. A critical

reading of face and facework is necessary to understanding how study participants negotiate the classroom space. Further, it invites us to consider both not only the text provided by the study participant responses (e.g., transcripts) but also the contexts within which students respond. Participation is a negotiated process that entails a game of social rules, both explicit and implicit. The explicit rules of participation are formalized by the professor or person-in-charge in the syllabus and other class documents. The implicit rules are tacit understandings among students and individuals; a quiet code of how classroom interaction should and should not play out. These implicit rules are informed by culture and identity factors including race, religion, sex, and sexual orientation. The process is a constant rotation of feedback and censorship that can be both shaming and affirming. Censorship is a direct result of feedback received and perceived in the classroom and provides insight on what students choose to reveal, and why. The result of this cycle has created the implicit rules that govern students' classroom participation behaviors and interpretations regarding what types of participation are constructive, and what types are not. These prescriptive rules are nuanced with issues of identity, including race, religion, sexuality, gender and age.

Rules of Engagement: The Explicit and Implicit Participatory Rulebook

Study participants abide by a rulebook of participation that includes both explicit and implicit prescriptions for engagement in the classroom. In this case, I am defining explicit rules as guidelines set forth by the professor or person-in-charge. These are formally stated expectations that are vocalized to the class by way of the syllabus and

other means. Examples of explicit rules on classroom participation include absence and late policies and including participation as a grade requirement. Implicit rules of the classroom include tacit understandings among students regarding the social norms and mores of classroom interaction. These rules are often unstated, but seem to be the more powerful of the two, and are administered not by the instructor, but rather by students. Implicit rules determine who can say what, to whom, and with what affect in the classroom.

Fabian discusses the pressure that is placed on him through the explicit rules of participation set forth by his instructors:

...the thing I've noticed more recently because...the university and colleges have realized that you know, people don't interact in class they don't participate. But, um, now that it's a requirement in most classes, um, like I feel like, "crap I gotta talk for at least 5 minutes in each class so I can get a good grade". And like, I don't know, it's like really weird, like you know, aspect on grading people because you have the people that you know naturally participate and you have the people that don't participate and then you have the people that participate because they feel they have to...so, I don't know. I never really understood how it works because all teachers are like "oh we'll grade you on your participation", so like, how does that work? Do I talk for 10 minutes straight and I get a point each class? Or...depending on how many times I raise my hand? I don't know, I don't understand it (Fabian, individual interview)

This statement reflects the feedback that I received throughout this project regarding explicit participation rules. In this excerpt from his individual interview, Fabian described his confusion about what required participation means and how to enact in the classroom. Further, it speaks to the muddy definitions of participation—is it raising the hand? Talking? Speaking for a certain amount of time? These unknowns created by participatory requirements increase the stress level for students and have the potential to

threaten face because, as Fabian described, there is no clear process for how to meet the expectation, and therefore failure is a real possibility. Even as Fabian discussed this threat, he engaged in face saving in his interview by reassuring me that he “doesn’t have a problem with it”, but he is worried about others and their potential to receive a “bad grade” (p. 13). Fabian is not alone in his diagnosis of mandatory participation as difficult. In addition to discussing the ambiguity of explicit participation rules, Monique and Carina agree and explain further that the quality of participation is negatively affected as well:

I’ve had a lot of teachers’ grade if you participate but I had one who actually, if you said something during the class, she would write your name down and keep an actual tab of who was saying things. And it was very stressful because some days, like you guys [in the focus group] were saying, you’re there because you feel like you should be but you’re exhausted from the rest of life and you just don’t wanna talk and so when someone’s writing your name down, that means that people who don’t have anything to say are forced to say things, you know? (Monique, focus group)

I just wanted to apply something that [Monique] just said a split second ago to something we were talking about earlier. When you have forced participation and that drive to just say something so that the professor will write your name down, we get into that issue that we were talking about earlier where you say crap; stuff that has nothing to do with the course, stuff that everyone in the classroom just looks at you and says why would you even bother opening your mouth? And so I think forced participation ends up leading to that, you know, non-constructive participation and it just becomes this huge domino effect because then students don’t respect you when you do speak because they’re annoyed with what you’re saying. And you want to talk less but you still need to talk for those points and then it’s this disgusting little cycle that completely ruins your self-esteem for that class and makes it so you have no friends. (Carina, focus group)

According to the study participants, explicit rules that require all students to participate actually decrease constructive participation in the classroom because it elicits responses

from students who under different circumstances “don’t have anything to say”. As Carina describes, the consequences of required participation on the ability to maintain face in the classroom can be negative. Her description of the “disgusting little cycle” of wanting to interact in the classroom in order to receive points and meet the needs of the explicit rules set forth by the professor, while simultaneously feeling the need to “talk less” so as not to annoy the other students, aptly illustrates the differences between explicit rules and implicit rules in the classroom. Carina negotiates her academic identity (receiving class points) with her social identity (how peers receive her) in each of these types of participatory rules.

Many of the implicit rules present in the classroom deal with how study participants perceive participation, both for themselves, and for their classmates. Nathan explained:

Interaction is good, but constructive interaction is vital. Because, um, I’ve been in classes where there’s tons of interaction. Like [Rene] said, it was more a forum, or “this is what I did this week or here’s my experience with that” and it didn’t seem to ADD to the class that much. And people would get uncomfortable and be like, great, this person’s gonna talk again. Or great, we’re going to be hearing another story...a personal story...that doesn’t really relate...So, it’s not just interaction but it’s constructive interaction. (Nathan, focus group)

Constructive participation is a theme that the students developed during their conversations with one another in the focus group held at the beginning of this project and each student continued and expounded upon this concept throughout their individual interviews. It seems to be the overarching implicit rule that guides student interaction in the classroom. Some examples of how students are defining constructive participation follow:

There have been times for me where I don't wanna be involved. And one of the reasons has been, it's not so much the teacher, but what my other peers are saying or doing. For example, if they use the class as a forum, or a way to preach it kind of detracts from the mood. For example, they'll say antecedal [sic] stories that are very...that...I feel that they don't add anything to the discussion. For example, I was in a...civil rights class and we were discussing free speech and one individual felt hey, I uh, I went uh skinny dipping in the fountain pool in front of the [downtown] temple. And all of us, regardless of whether you're religious or not, were like, why did you tell us this? What is the point of you telling us these things? Do you want us to validate you as a person? I mean...student involvement, as much as I love it, it has to be constructive, it has to be contributing. (Rene, focus group)

...for me the biggest thing I notice when it comes to constructive participation is if it's already been said, don't say it again. (Carina, individual interview)

If it's not something that can inspire further conversation, it's not a firework. If it's something that turns students against you for annoyance reasons, it's not a firework. (Carina, individual interview)

The explicit rules in some classrooms that require all students to participate as means to grade achievements undermine the implicit rule of constructive participation. This can create friction and facework issues when students want you to stop talking, but teachers require it. In order to achieve constructive participation, students follow implicit social rules regarding both quality and quantity of engagement.

As evidenced in these interview excerpts, students define constructive participation as something that contributes and advances the conversation in the classroom. Rene points out that comments from students that derail the conversation—including personal stories and strong opinions—are not considered constructive forms of participation because they fail to add to the conversation. This concept is colorfully exemplified in Carina's CAP artifact of the firework (see Appendix E). As discussed in the

third chapter of this project, Carina's artwork illustrated a transactional model of communication that focused on constructive participation as a catalyst for engagement:

when somebody says something,...it spreads across the entire classroom...If they're happy about it, if they're furious about it, it doesn't matter. The thing is that what this person said made them feel. That's classroom participation to me...it's a firework. It's something that starts with one person but it spreads out across the entire room. (Carina, individual interview)

Carina's example visually illustrates what the students mean when they say that to be constructive, participation must advance the conversation. As Nathan discussed, quality participation "must *add* to the class" by relating to the content and progressing the dialogue.

In addition to discussing the quality of participation and what content should be shared, students follow implicit rules about the quantity or frequency of participation that is appropriate. Nathan was the first person to speak about this in the focus group:

when there's a classroom and only one or two or three people talking all the time you kind of have that feeling of "uh, I need to shut up" like, you know, people came to learn from the *teacher*, you know...and not me. (Nathan, focus group)

Nathan's comment refers to an informal barometer of rule compliance because he trusts his "gut" (Nathan, individual interview, p. 19). Carina spoke about the formal guidelines that she has implemented to help her navigate the implicit rules of participatory frequency:

I don't think there is a soul out there who hasn't heard somebody be told by the teacher "let's let someone else answer" and even if wasn't told to you, even if it was told to somebody else, you've heard somebody be told that even if it was just on TV so it's one of those things you inherently know...just hold off until it's at it's peak and then...go for it. (Carina, individual interview)

In order to comply with this cultural knowledge that regulates how often to speak in the classroom, Carina has developed a set of guidelines that help her negotiate when to stay quiet, and when to “go for it”. She explains that during high school the frequency at which she participated by raising her hand and speaking in class became problematic. “I’m like, okay, I know I need to work on this, I’m acutely aware of the fact that it needs to get fixed” she stated (Carina, individual interview). When I followed up to ask her why she felt it need “fixing”, she spoke about how she could tell that her classmates were annoyed with her for speaking so often. The feedback she received from them was face-threatening, and therefore when Carina came to the university, she made face corrections through explicit changes to her classroom participatory communication style during her freshman year to be able to make and maintain positive social face in the new environment and therefore comply with the implicit rules of frequency:

I used to only allow myself to talk uh, one out of every three classes...and I was just like I wish I could talk, I wish I could talk...And that’s my focus for everything; if it’s something I’m dying to answer and I mean it has to be something that I will answer no other questions just because I want to get this one. [For example], I did an activity at [a leadership class] and they had us going to different groups for what we would do in a situation and I kept wanting to raise my hand and say what I’d do and I was like nope, there is going to be one that I really really [sic] want to and so I just stayed quiet and it turned out that the very last one was one that I was dying to answer like with a fiery passion and so because I hadn’t answered anything prior to that they did call on me to answer that one and I was like okay, good call, good job, you got through that one. But for me it’s just more of just trying to feel out the situation and keeping in mind that there is probably going to be a question that I want even more coming up and so as long as I’m willing to recognize the fact that if I’ve answered three questions prior and it gets to the one that I want to chances are I’m not going to be the one to get called on and it’s like, curses. (Carina, individual interview)

In this example, and in Nathan's example prior, it is easy to see facework actively taking place in the classroom. Carina's rule of three helps to simultaneously abide by the implicit rules that govern the classroom and keep you from talking too much, as well as participate and answer the questions she wants to answer. Thus, she is simultaneously saving social face with her classmates by not breaking the rules and being "annoying", but she is also saving self-face by participating only on things that mean a lot to her.

These examples show that the implicit rules that guide classroom behavior are enforced by students through feedback. Talking too much elicits feedback from other students that you just need to shut up, or that you are annoying. Each of these forms of feedback threatens student social face and therefore students are willing to modify their behavior in order to comply with the norms and save face. Feedback plays a vital role in the facework process of the classroom. Students heavily discussed their experiences with two types of feedback cues which I have openly coded as affirming and shaming (see Appendix H.B).

Feedback

Affirming feedback cues encourage students to continue participating by validating the student's communicative behavior and therefore adding to the students positive-self face. For example:

First with regards to constructive interaction, the first thing that pops into my mind is that if at any given moment you can look around the room and see people nodding their heads or shaking their heads or at the very least looking at you intently, that's constructive interaction... Those types of looks are how you can tell that easily. (Carina, focus group)

Yeah, the other thing is that in classroom participation more so than the teacher going off of what [you] said, when other students go off of what you say, then you kind of feel like oh I did say something cool!... Because sometimes you feel like the teacher is like yeah that's cool, but he's supposed to do that. Whereas as student has no obligation to you whatsoever, so when they use what you say, it's super encouraging. (Nathan, focus group)

I read an article called "The Boys Life" about this little kid that was um, born a boy but he felt like he was girl...so he was transgender and the article talked about how, um, his relationship with his parents were, and they were in a small town and very you know traditional closed minded town and like all these troubles they had through his life and...um...so the turn was for me to talk about it so I started talking about you know, like I gave a brief description of the article and then I just went off on my opinions on what I thought about this and you know what would happen if I had a kid like that...um and...the whole class was engaged on it, ...you know like we were going back and forth to everybody which was nice and then after class I was like this was good, I liked it... I think it felt ...important. You know? Um, meaningful (Fabian, individual interview)

According to these examples, part of what students look for during their classroom participation is feedback from students that they should continue. Face affirming feedback includes nonverbal communication that students look for such as nodding and eye contact. Verbal affirmation includes chaining, which similar to Carina's firework concept means that students utilize one person's comment as a catalyst to further the conversation. Additionally, verbal affirmation could include the interactive dialogue created in the classroom after a participatory act. In each of these examples, students illustrate what they look for in feedback cues in the classroom. Nathan explains that when students use what you say, it is super encouraging and Fabian states that the classroom using his presentation to dive into interactive dialogue makes him reflect on that experience as important and meaningful. By affirming their participation, the students in the classroom are affirming that the participator is complying with the implicit

rules and encouraging them to continue. However, when the implicit social rules of the classroom are broken, it elicits shaming feedback cues.

I think as important [as respect for your professor] too is the personal relationship with your classmates, or the respect of your classmates. I mean, one of the things, like we've talked about with oh the people who just go off, one of the things that that also plays into is that it is a disrespect for that student because it is like, come on, no one wants to hear about your personal experience. You're not contributing at all. You're not being constructive. You're not being, you're not adding to why I'm here. You know, it's just a personal story about you, and so my respect for that student goes down less. And whenever she, or he, talks, um, then it's always like uh, I just kind of like tune out. That's when I jump on the iPod or I do something else because I'm like, well I don't need to listen to this right now. (Nathan, focus group)

When you have forced participation and that drive to just say something so that the professor will write your name down, we get into that issue that we were talking about earlier where you say crap; stuff that has nothing to do with the course, stuff that everyone in the classroom just looks at you and says why would you even bother opening your mouth? And so I think forced participation ends up leading to that, you know, non-constructive participation and it just becomes this huge domino effect because then students don't respect you when you do speak because they're annoyed with what you're saying. (Carina, focus group)

For Nathan and Carina, keeping the implicit rules of the classroom is a matter of respect.

When Nathan sees the rules being broken by a student who is given an unrelated personal story, he “tunes out” by “jump[ing] on the iPod” or in other ways. This feedback cue is meant to signal to the student participating that their behavior is inappropriate and non-constructive participation. As Carina notes, she has been on the receiving end of shaming feedback cues when “everyone in the classroom just looks at you and says why would you even bother opening your mouth?” This nonverbal feedback (e.g., a look from classmates) shames her and Carina has reads it as feedback to stay quiet. Both of these examples illustrate how shaming feedback cues threaten the positive face of the student

in the social environment of the classroom. Carina goes on to say that the consequences breaking these social rules would “make it so you have no friends” in class. Jack tells about a situation in which he gave shaming feedback cues to a student who broke the rules of participation by oversharing:

...Ms. Red in the back raised her hand and proceeded to give a lesson on the meanings and the non-meanings of this religious symbol...I wish she'd shut up. You know, me and another student that I have in another class, he was sitting right in front of me and he turned around and looked at me and rolled his eyes, I just looked at him and shook my head. We made it physically visible to those who were paying attention even though it was subtle because it was sort of random, but it was a visual, physical reaction of annoyance to this person's narcissistic outreach. (Jack, individual interview)

Jack's shaming nonverbal reactions—rolled eyes, shaking the head—are part of the conscious response of students to control the communicative act of participation in which “Ms. Red” is engaging. Clearly, the examples in this section show the consequences of breaking the implicit rules and engaging in nonconstructive participation. Carina was frank about her own personal struggle in knowing whether or not her classroom engagement is constructive or not:

frequently I'll have issues with constructive participation and wonder if I'm actually doing that because when I talk, even like now, my brain actually shuts off and it just feels like my mouth is moving and I have no clue what is happening and at the end it's like okay we just had a conversation and it's like great, okay, I think I did alright but it's just one of those things that I worry that I am not doing that constructive participation and so what I can notice is if my voice starts to get rougher or drier that's my sign to stop. (Carina, individual interview)

According to Goffman's (1967) face theory, humans are consistently concerned with their public image and therefore in constant negotiation of strategy for how to maintain and/ or restore the positive image that we want to present to others. Carina is honest

about her struggle in maintaining facework in the classroom and suggests that the only way she knows if she is keeping the rules is to rely on physical feedback in the form of a dry, scratchy throat. Her desire to know when it is time “to stop” participating is an example of how feedback results in participatory censorship.

Censorship

Censorship in the classroom is a direct result the interaction between implicit rules and feedback received about classroom engagement. More to the point, I propose that censorship is a form of facework that students employ in the classroom as a way of recalibrating their participatory behaviors in an effort to comply with the social rules, receive affirming social feedback, and thereby save face. Similar to the guidelines governing implicit classroom rules, students censor themselves on both what to say (quality of comment) and how often to say it (frequency of comment).

A rich example of censorship at work in the classroom is found in DD’s CAP artifact (see Appendix E) regarding the seatbelt. He describes:

[In] one of my pictures was a giant machine that had a big button that says “push to talk” and so, in the picture I’m on a chair with a seatbelt and it’s holding me back and I’m reaching as far as I can and I can’t push that button. And that’s me in that class. I know what I wanted to say and I know that I wanted to contribute and I know that I, um, that’s what [the teacher] wants. But for some reason I could never speak up. (DD, Individual Interview)

In the focus group, DD discussed a similar restraint:

I have this thing inside me where I know that if I participate it’s going to benefit me, but for some reason I never do. It’s not that I’m afraid to speak up or anything... [Even as an orientation leader], throughout orientation we’re just always like, “go visit the Career Center” or “go see your advisor

more often” or “go talk to office hours” and I’m always like uhhh, but once I do that I’m like why didn’t I do that before?! So I always have that personal struggle...when it comes to participating. (DD, focus group)

DD’s explanation of the seatbelt is a visual illustration of what censorship in the class looks like. The desire to engage and the hesitancy to say the wrong thing or receive shaming feedback keep him strapped to the chair; quiet in his participation. Interestingly, as an orientation leader for the university, DD actively tells students to get involved in the university by visiting the Career Center, seeing the advisor more often, and getting to know the professor. However, even though this is advice he gives to students for how to succeed at the university, the seatbelt of censorship keeps him from enacting his own advice. Other students have similar experiences in censorship, including what is appropriate and not appropriate to say in classroom participation.

Rene is an advocate of speaking about things that directly relate to classroom content, and does not want to hear about personal experiences that “detract from the mood” of the classroom. Monique points out that there are multiple kinds of participation, and that

There’s a big difference between participating in discussion and writing an essay and answering a question. I think that when you write a paper for the teacher, you’re in a lot of ways marketing toward what the teacher wants but when you’re participating to the classroom and it’s not the right environment you have to market to not only what you think the teacher wants but what you think your fellow students want to hear. (Monique, Individual Interview)

In this way, censorship in the classroom is a way to tailor one’s participation in a way that will resonate with the student audience and therefore be viewed as appropriate.

During Monique's individual interview she expounded upon this idea by discussing one of favorite classes:

I did take a really interesting class in psychology it was called *Gay Families in America*. And it was interesting being in that class. As a queer individual, I felt more at home there than I have anywhere else at the university, but at the same time there is a definitive assumption that 99% of people in that class were some element of the LGBT community. And looking at that on the flipside it's like what would someone who wasn't part of that community feel like? And I talked to people who I was like "oh you're straight" and of course I'm cool with that (laughs), I don't care, but it's like they didn't give any indication of [being straight] in class you know it's like, they kept it as closeted as a queer individual would in a different class. ...and so it's that opposite shift in dynamics and just the things that people are willing to share about themselves and aren't and how that influences how they participate and what they do and don't say and just, we heard all these stories that I would never hear in a different classrooms about you know, growing up gay and what their dynamics were like and what their politics were like. Interesting. I think this happens all the time, it's not just in the classroom, we say things that we think are appropriate to the situation and are going to cause the results that we want and hopefully we say things that are going to be the most effective...And so most the time students are...a lot of participation and a lot of when you decide to say things and don't is what's going to...not even necessarily contribute to the conversation but I'll make my voice heard in a way that people are expecting it to be heard. (Monique, individual interview)

What interests me the most about this part of my conversation with Monique is the level of self-awareness that she had about the affect of social identity on classroom participation. Her comfort level in the psychology class is a direct result of how willing she felt to be herself—queer—in that environment. Simultaneously, she notes that her straight classmates censored or "closeted" themselves in the *Gay Families in America* class the same way that queer individuals do in other classes. This example shows that the implicit rules of participation are not the same for every classroom environment, and in fact can be directly correlated to classroom subject and audience. Further, Monique's

description that students “say things that [they] think are appropriate to the situation and are going to cause the results that [they] want” clearly shows that students are constantly recalibrating and adjusting to communicative contexts in order to understand what is and is not appropriate to say in the classroom. The desire to save face by “making[ing] my voice be heard in a way that people are expecting it to be heard” is a beautiful and powerful illustration of the conscious negotiations and decisions that students are making everyday inside the university classroom. When I asked Monique if she had ever felt unsafe to participate in a classroom, she spoke explicitly about censorship:

M: Um, not so much unsafe... I’ve never felt in a situation where like, if you know I said something that I was, I would be afraid of getting beaten up or something like that; not in like personal safety but I think that you certainly censor yourself. So, it may not be as much unsafe as unwilling. And I would almost go so far to say unable to say certain things because of the disdain that would follow because of the inability to further communicate and grow a relationship with your peers because you know that information would be so unacceptable to them.

K: Okay, and can you think of information that you have censored? Can you think of specific examples?

M: Oh I mean just any sort of hot topic. I mean I wouldn’t raise something that is really debated and politic. I wouldn’t voice my opinion on abortion or something like that. But mostly just elements of my personal life, I wouldn’t—especially being in [State]—I wouldn’t come out and tell people about the kind of sex I have, or something like that, you know. But further than that, everyone wants to be accepted by their peers so I wouldn’t necessarily share that oh yeah, both of my parents are professors who make tons of money, knowing that, you know especially at the university people come from hard backgrounds and have had to pull themselves up by their bootstraps and are working 60 hours a week to put themselves through school you know and you don’t want to necessarily communicate something that will make them feel like you don’t necessarily have similar backgrounds, you know, even if the truth is we’re similar, you know, I work 60 hours a week and I put myself through school. But it’s just that certain knowledge like that...you want people to be able to come to that sense of empathy in the easiest way possible so

you don't mention information that will make it harder for them to relate to you. (Monique, individual interview)

Monique censors her participation in the classroom when she perceives that what would be shared has the potential to threaten or alienate her social status among her peers. These factors, often colloquially referred to by study participants as hot topics, primarily engage issues of identity that intersect with power and privilege. In the "Gay Families in America" course, Monique feels part of the majority as a queer student and therefore is willing and socially allowed to share her identity openly during classroom participation. In other courses, however, Monique censors this information so as not to further marginalize her difference. This facework negotiation of what to say during classroom participation stems from Monique's perception of what other students in the classroom view as acceptable/ unacceptable. Interestingly, her behavior is not necessarily a result of their confirmed negative attitude toward her comments; she is not censored by others in the sense that they have reacted negatively toward her what she has shared in the classroom. Rather, Monique censors herself preemptively in an attempt to avoid a potential face-threatening classroom environment. In this way, the implicit rules of the classroom that dictate what to say serve as constant standards of participation for students to meet up to. For Monique, subjects that are deemed as non-compliant to the implicit rules include anything that makes it harder for students to relate to you. For Monique, this plays out in her classroom communication through censorship of things like political views, her own queer identity, and even omitting information about the occupations of her parents. Each of these items have been placed on Monique's personal "do not participate" list; censored due to the high risk that she associates with each one of these

topics to alienate her from her peers by impeding the ability to further communication and grow a relationship with them.

In addition to guiding the content of student participation many implicit censorship rules revolve around the quantity or frequency of vocal participation. In order to decide “how much is too much” communication in a classroom setting, students range from “trusting their gut” (Nathan, individual interview, p. 19) to having explicit rules for talking. Previously in this chapter I discussed Nathan’s feeling that “when there’s a classroom and only one or two or three people talking all the time you kind of have that feeling of ‘uh, I need to shut up’” (Nathan, individual interview). Joy discussed a similar sentiment in her individual interview:

I think there is almost a natural moment when you’re talking and you realize that you need to stop...it’s almost like an intuition for me. I think there is a certain amount of energy in the room. I am kind of a hippie and I can put it in energy terms...there is a certain amount of energy in the room and certain people kind of forcefully taking it and talking and then just...there is no exchange...I think that that’s where you start to lose out. (Joy, individual interview)

Similar to Nathan’s feeling of “I need to shut up” and Carina’s rule of three for participation, Joy’s conversation about feeling the energy of the classroom provides yet another example that student’s are almost hyper-aware of the interaction taking place around them. Just as the student’s teased out the idea of constructive participation as being communication that adds and progresses the conversation taking place in the classroom, Joy identifies that participation can either add to the energy (see her CAP for example) or forcefully deplete the energy. By talking too often, a student is potentially using too much of the energy in the classroom for personal reasons, and is thereby

breaking the implicit rules of constructive participation. As such, students are not only self-aware of what they discuss in the classroom, but also how often they should vocally engage. The result of this awareness is a self-censoring of participation in order to save face for self and others.

Saving Face for Self and Other

Cupach and Metts (1994; 2008) explain that humans engage in face-saving behavior as a means to protect the positive face of self and others. Indeed, throughout this project it is apparent that individuals engage in classroom facework in order to protect their personal social identity, but also as a means of respecting other-face. In my conversation with Fabian, he was open and honest about the classroom situation that made him more attentive to guarding his social self during participation:

F: I think a lot of people are afraid to speak their mind because they're...I was like that, um you know, I always feared that I'm gonna sound stupid. Now I don't care if I sound stupid or not because I don't know these people. And so, I don't know, I'm just speaking what I think, so.

K: Where do you think that fear comes from, you know that fear to look stupid or sound stupid?

F: high school

K: how come?

F: um, well, from personal experience...probably like two years after I came to here, to this country, and they, we were in history class...it was one of the first days of class and the teacher was talking about a war and I thought she said something about um, like, the cessation thing if that's what it's called and she was like what war is that and I raised my hand and I was like oh that's the civil war and everybody just laughed and they were like oh hahaha you're dumb you know it was the revolutionary war, blah blah blah, and so you know, I felt bad and you know humiliated so after

that it was like, back away, or wait until somebody said the response and I would follow up with that...you know you don't wanna, you know, you don't wanna attract...you don't wanna get that feeling of being made fun of. (Fabian, individual interview)

Although a high school experience, I include this example in my project because it illustrates an interesting concept—the beginning of Fabian's awareness that saving face in the classroom was perhaps more important than engaging in the discussion itself. Additionally, in his story about the high school history class, each of the concepts of the process of classroom facework that I have outlined thus far is easily apparent. When Fabian raised gave an incorrect answer in class, the consequences of that miscommunication reached further than simply misunderstanding classroom content. He immediately received shaming feedback cues from his classmates who laughed and called him dumb. This feedback was compounded by Fabian's arrival to the class as an outsider. New to the United States as a young man of color, Fabian's comment increased his feeling and identity as the other. The result of this shaming feedback was that Fabian felt bad and humiliated. As Cupach, Canary, and Spitzberg (2010) note, "each of us is emotionally attached to our face....When face loss occurs, we usually attempt to restore or repair the damage done to face" (p. 128). In feeling this loss of face, or what Fabian identified as humiliation, he immediately made changes to his classroom behavior that would prevent or counteract these face-threatening communications. These changes occurred in the form of participation censorship—'after that it was like, back away, or wait until somebody said the response and I would follow up with that'. Censorship is a process of facework because it is communication that actively seeks to restore and correct positive face. Further, understanding censorship as a means of classroom participation

helps increase our understandings of the classroom as a situated site of power and privilege that students actively negotiate. The negotiation of these implicit rules becomes a part of Fabian's participatory behaviors, but importantly, they also become a part of how Fabian defines participation.

Saving face in classroom participation is not only concerned with face correction work, however. Carina explains that when there is respect for an individual, "you want to get involved and you want to make it so that they're impressed with you as you're impressed with them" (Carina, individual interview). In this case speaking about a professor, Carina is honest about working hard to maintain positive face with an individual whom she has granted positive face toward. When speaking about her fellow students in the classroom, she is equally as honest about the struggle between maintaining positive face by performing as star student and simultaneously respecting the positive face of others:

the problem is that whenever you talk the first thing that pops in my mind is that I'm taking away the opportunity from somebody else to do the same. Like [DD] was talking about, it comes from that inner conflict, it comes from the fact that you're like I want this to happen and I think that'd be great and the voice in the back of your head is like kiss up! Or let somebody else do it, you've already talked enough, let somebody else do it. So it's one of those where you want to learn but in the same breath you're like...mmmmmmmm. (Carina, focus group)

Carina's is an example of the interplay between self-face and other-face. She identifies that part of her self-face (e.g., learning) is being able to participate in and direct the classroom in meaningful ways. However, she also recognizes that when she speaks, she could potentially be taking away the opportunity from somebody else to do the same, thus disrespecting other-face. Further, the voice in her head that screams "kiss up!" is an

indicator that Carina also recognizes that although her personal identity as a good student means that participation can add to that positive face, talking too much in a classroom could have negative social consequences that would be face threatening. Thus, Carina's mind tells her "kiss up!" as a way of self-censoring and preventative facework.

While Carina's comments about participation largely involve her and how she negotiates participation, the majority of DD's remarks deal with saving other-face, or protecting the positive social identity of those around him.

The thing that I really put into mind when I deal with people is what if that was me... and so if I was a professor and I asked a question and no one answered then I would feel stupid because no one answered or gosh, I'd feel kinda wrong. So, in the instance when that seat belt snaps off is when he asks something and people just sit there...and so, I guess when that seatbelt snaps off is when I have, uh, I don't a feeling, of like I hope they don't feel bad. ... so I guess yeah the seatbelt coming off is just me getting to that point where I'm like eh, if it was me I would want someone to ask so I'm gonna ask so.... (DD, individual interview)

For DD, one of the catalysts for the seatbelt is empathy for a professor's potential embarrassment if no one in the class is responsive. Similar to Brown and Levinson's (1987) politeness theory, part of participation for DD is facework in the sense that he vocalizes engagement when he is concerned that the professor, or others, could experience potential face loss. This care-taking participatory behavior was discussed during Carina's individual interview, as well:

...I think that for women, that aspect of my [identity], it's difficult because of the fact that none of us [women] are willing...I say none of us, few of us are willing to take the aggressive stance and to have those arguments or to say those comments that are going to become fireworks. We want, pointing to the [CAP] picture for a minute, we want all of these people smiling. We're not willing to say a comment that is going to make somebody upset or fight or arguments. I notice that a lot of women do that.

That comes from being a woman and watching women and how they react in the classroom. (Carina, individual interview)

According to Carina, protecting the other-face is a large part of participatory behavior from women in the classroom. Speaking about her “firework” example (see p. #), she notes that in her experience, women don’t necessarily want to say things that will become participation catalysts unless the comment has the potential to influence others in a positive way (e.g., smiling). In this way, facework in the classroom is not only about protecting a positive self-face, but helping to maintain positive face for others, as well. Carina’s comments reflect that facework in the classroom, as well as participation in general, is layered and influenced with identity categories. Further, it shows that implicit rules on participation are nuanced with identity categories such as sex and gender roles. Women are expected to behave a certain way and ask certain types of questions. According to Carina, these stereotypes are active in the classroom space and there are consequences for breaching these implicit rules.

Facework and Identity

Tadasu Todd Imahori and William R. Cupach (2005) include face and facework as components of their identity management theory, arguing that “face is the communicative reflection of people’s relational and cultural identities, and thus effective identity management requires competent facework” (p. 196). As noted in the epigraph to this chapter, “identity is a complex construct...[that] reflects that aspect of self that is defined in terms of a particular interpersonal relation, that is, a relational identity” (p. 197). As Imahori and Cupach note, face is a useful concept in thinking about the

relational identities that people possess. Throughout this interview project, conversations on classroom participation merge fluidly in and out of conversations about identity and identity constructs, including race, religion, sexuality, gender, and age.

Carina spoke frankly about race and gender in her individual interview.

Identifying as an African American woman, what she claims is “an oddity living here in [this state]” (individual interview, p. 11), Carina feels that people expect her to be loud, blunt, and aggressive in her communication style.

I’m aggressive. Highly aggressive. And this comes from a different aspect of being raised by my African American father and I’ve been taught to say what I’m going to say and make sure I’m going to say it loud...So...it’s one of those that it starts off like that but because of that more aggressive, straightforward, I call it blunt honesty that comes primarily from my dad...that ends up becoming the predominant personality trait that I have coming across in classrooms and it’s one that...strikes several different chords because of that blunt honesty and because of that aggression. It gets to the point where...I’m no longer falling into this “like” female category. (Carina, individual interview)

According to Carina, the “‘like’ female category” refers to the communication styles that she has noticed from the majority of women that she has shared classrooms with. These women abuse the word ‘like’. Carina imitates them: “Like it’s really like annoying when like it happens like you know like constantly” (Carina, individual interview). Her frustration and exasperation at this type of valley girl language was ever apparent in our conversation. She explains that one of the problems with women having this kind of stereotypical communication in the classroom is that it sets a precedent for weak female participation:

...being female in a classroom there is that precedent that has been set and that at the very least it’s a dominating classroom view of you know, this is probably what she’s going to say. And I believe it’s a combination of a

couple of things. Most of the older generation and when I say older generation I mean old enough to drink generation are a little bit more constructive with their comments. More of an, I'm in this for my education and because I know what the job market is like out there and so they're willing to ask those questions and take the notes and be an active participant and use like a lot less. But the combination of my age plus my gender comes across as...these are my comments and these are what they're going to be sustained of

K: ...So people expect less substance from you because of those two things, gender and age?

J: And it's one of those things where a lot of people will click out. And I automatically click out. And that's why I know people are doing that when they hear other girls who are in my classroom talking because as soon as they start, I'm gone. And I'm just thinking about you know I wonder what's on the next page and scrolling through the next couple of slides and *la da da dada* [sic] this will be over in a minute. ...it's a sad fact but it's the way that I feel like it's viewed when it comes to being a woman in the classroom...there are only a couple of women who are willing to get involved in any form of argument. Most of them are more questions or...or the repetitive comments saying so you mean this and this and this and that, right? Those are the two that most of the women get involved in, so what ends up coming across is that you're...non-confrontational, not really worth bringing in. (Carina, individual interview)

Carina's example shows how layered issues of identity and facework in the classroom can be. For Carina, cultural discourses on race, age, sex, and gender roles all engender stereotypical scripts of what her behavior should look and sound like in the classroom as a young woman of color. According to Carina, women generally voice their participation in passive forms such as questions and affirming information. As an African American woman, this passivity doesn't accurately reflect the perception she has of her own self-face.

I've yet to come across a black woman in my family who isn't incredibly strong, incredibly blunt, and incredibly intense. My grandma came out here and [my dad] told me that she was coming out and I'm like okay so when am I going to church? Like I don't go to church but my grandma

was coming out here and you do NOT say no to my grandma. Those are the types of female role models that I've had and that I've grown up with and so...that intensity because it's what [other students have] seen in movies and because it's what I come across as, because of that lovely part of being an African American female I get to be that intense individual and I get to be that outspoken one because as far as they know, that's the norm. The same way that females generally speaking are going to be quieter and ask questions not give comments and the same way that younger individuals are not going to be as well informed as the world around them as older individuals. Those same stereotypes that's it's like, oh well it's just a given...that African American female thing is like, oh well it's just a given that she is going to be like this and I'm just like, okay, fine, I'll wear it as a badge of honor. (Carina, individual interview)

Carina identifies that part of the implicit rules of classroom participation operate based on stereotypical identity roles and assumptions: older students have more content to contribute; women will be passive in the classroom; African Americans will be intense and loud. Further, according to Carina, this stereotype is something that she embraces as a badge of honor. Put another way, part of Carina's facework in the classroom is to use her identity to her advantage as a means to perform participation in a certain way because she knows that she will be able to get away with it. If strong, blunt, and intense are what she believes her classmates see her public image as, then she has more leeway to perform participation as strong, blunt, and intense because it will not diminish or threaten her face in any way. Religion, gender, and age are all identity categories that several students spoke about during their participation in this project (see for example Nathan, individual interview, p. 16; Joy, individual interview, p. 6; Joy, individual interview, p. 9; DD, individual interview, p. 8; Rene, individual interview).

Conclusion

Understanding classroom participation as a process of facework does not help us to define participation necessarily, but it does more fully illuminate what the process of classroom participation looks like from a student perspective. As discussed throughout this chapter, facework in the classroom is a continual process of interaction, feedback, and censorship. These processes are couched within the frameworks of both explicit and implicit rules that govern classroom communication. Further, a critical reading of facework and classroom participation helps us to understand the complexities of identity work in the classroom. Students negotiate their face based on how their identity will be ascribed or denied power and privilege. As such, understanding participation as a process of facework negotiation opens new possibilities for the critical study of classroom participation.

CHAPTER 6

CONCLUSION

This thesis was developed with two questions in mind. First, how do students describe their experiences in classroom participation? And second, what do these descriptions tell us about how students negotiate classroom participation in terms of identity and power? The interview questions I posed, format of the focus group, even the CAP artifacts were all methodologies intentionally incorporated in this project as means increasing understanding about student perceptions about classroom participation. Further, this project aimed to better understand how the relationship aspects of embodied participation intersect with student power and identity in the classroom space. The discipline of instructional communication as well as classroom instructional practices both benefit from these critical inquiries because understanding how power and identity weave into classroom experiences increases opportunity to more consciously, and critically, confront their impacts on student experiences in the classroom.

I must confess that upon first setting out to conduct this research I supposed that this thesis project would be written as the academic versions of a classroom tell all: what students are saying about classroom participation. Like the dramatic opening to an exposé, this thesis would uncover mysteries and truths about student expectations on

classroom engagement. To my continued surprise, however, this project has taken a direction of its own; an organic swerve that is the direct result of the complex and nuanced nature of participation. In approximately 488 minutes of recorded conversations with students, there is not one consistent answer about what it means to participate in the classroom. Inconsistencies in participant responses led me to look at the paradoxes found in student definitions of participation. Using Relational Dialectics Theory (see Chapter 4), I explored the incongruences as layers to an onion—all separate but important. Through my analysis of those paradoxes, and the time spent swimming in their narratives, I realized that although this project has not achieved its original goal of defining participation from a student perspective, it has increased understanding about how students make meaning of participation, as well as the process by which students negotiate participation in the classroom. This negotiation primarily takes place in terms of power and identity facework, as discussed throughout Chapter 5.

Classroom participation is an often taken for granted communicative practice. As exemplified in this project, even students have a difficult time defining participation concisely. However, although students may not be ready with a one sentence definition of classroom participation, each of them is theorizing about participation using their own classroom experiences. These personal theories are informed by their real time community based interactions in their classroom communities. Their individual theories about participation guide help them to make sense of their classroom community and guide their participatory behaviors in class. Additionally, asking students about their

experiences with participation in the classroom reaffirms that the process of teaching and learning is inherently a communicative act, and therefore important to our discipline.

In Chapter 1, I introduced creative analytic practice (CAP) as a means of gathering data on student perspectives of classroom participation. Due to the inherent challenge of the invisibility of participation, the CAP artifact was employed as a research method to make the invisible visible. Further, the CAP served as a conversation piece between me and the student participant as a means of discussing participation as the subject of focus itself. Surprisingly, each artifact not only gave a multidimensional (Parry & Johnson, 2007) tangibility to this often amorphous concept, but it showed that students are thinking about participation in the classroom in ways that clearly align with several lay theories of communication. The paradigms represented in their drawings (functional, transactional, critical/cultural, transformative), served as catalysts to being able to code participation and participatory processes.

In addition to providing visual illustrations of student perceptions of classroom participation, the CAP artifacts create a communicative space of shared understanding and meaning between the student and myself as the researcher. Participation, normally a word that is multicodified, can be difficult to discuss because due to the multiple meanings the word carries, as well as the subjectivity to the speaker. The CAP artifacts negated these obstacles by creating a shared language for discussing participation and therefore uniting our definitions for the term in that instance. Language that emerged from the CAP artifacts, for example the seatbelt and fireworks, continued to inform discussions on participation throughout each stage of the project and helped me to better

understand student meanings. Finally, the CAP artifacts clearly illustrate that students are theorizing about classroom participation insomuch that they can produce participatory models that reflect their classroom experiences. By increasing the efficiency of being able to talk to students about their participatory experiences and definitions of participation, I was able to see the nuances involved in their responses.

Given the successfulness of the CAP artifact, I also struggled as a researcher in the employment of this methodology. The paradox is not lost on me that in order to learn about student participation I had to mandate students to participate. An inherent struggle to further scholarship on student perspectives of classroom participation will be the methodologies invoked (forced upon?) to get students to participate about their classroom experiences.

In Chapter 2, I discussed the dialectical tensions of participation through the lens of paradox. Understanding student definitions of participation as dialectical tensions was helpful as it allowed me to reframe what I initially felt were contradictions in their communication about participation. Specifically, by employing relational dialectics theory (RDT), observing the paradoxes of student definitions of participations became an opportunity to see where the contradictions meet. Said a different way, what do the contradictions of student definitions of participation tell us about how students produce meaning of their participatory experiences? Further, when considering both contradictions, what do we learn about classroom participation as a communicative process? The result was the ability to embrace participation as a duality of voices: supportive and challenging; communal and individual; managed and organic.

Using excerpts from the interview project, it became apparent that what once seemed like contradictory definitions of participation, were in fact illustrations that definitions of participation do not occur in a vacuum, but rather represent a praxis that includes fields of individual and group experience. For this reason, participation is defined by the study participants as both supportive and challenging, both communal and individual, both managed and organic. Each of these dialectical tensions lies within praxis of experience that students draw from in order to make meaning of their classroom participation. RDT is an effective theoretical lens for analyzing student's definitions of classroom participation precisely because it allows for and embraces competing discourses and definitions. It may well be that my initial research question, how do university students define classroom participation, was not the right question to ask in the first place. As shown in Chapter 2, no student has a singular definition of participation that encompasses all of their classroom experiences. I propose, however, that the plurality of definitional models found within study participants feedback directly reflects the plurality of the lived experiences they encounter in the classroom. A singular definition of participation would by its nature exclude and marginalize the plurality of experiences both perceived and lived. As such, understanding participation as paradoxical actually increases our ability to define participation as a process of actively managing paradoxes and negotiating those through facework.

In Chapter 3, I employ the concepts of face and facework as a means of understanding the social aspects of participatory behaviors and strategies discussed by students in this interview project. This decision came from the robust data collected by

students who spoke of participation as we-centered, not me-centered. According to how participation is represented in this study, students frame it as a socially involved process. Put another way, this study reaffirms Ann L. Darling and Liz Leckie's (2010) position that "participation in educational institutions is a communicative accomplishment" (see Cissna, 2010, p. xxxvii) and that classrooms are an applied communication context. Face and facework are theoretical constructs that helps us understand the classroom as an applied communication context because it simultaneously positions the social and cultural together in one model.

Specifically, my analysis of students' communication about participation concludes that participation is a negotiated process that entails a game of social rules, both explicit and implicit. The explicit rules of participation are set forth by the professor in the syllabus—transparent, clearly stated expectations of classroom interaction. The implicit rules are tacit understandings among students and individuals; a quiet code of how classroom interaction should and shouldn't play out. The process is a constant rotation of feedback (both shaming and affirming) and censorship. The result of this cycle has created the implicit rules that govern students' classroom participation behaviors and interpretations regarding what types of participation are constructive, and what types are not. These prescriptive rules are nuanced with issues of identity, including race, religion, sexuality, gender and age. Just as participation is rife with rich paradoxes whose juxtapositions help us understand how students make meanings of participation, the act of participation must include facework because participation is partially defined by students as a social, public act. Further, facework allows us to better understand the

relationship between classroom participation, learning, and identity management for self and others.

The purpose of this project was to look *at* participation as a subject of focus rather than simply through it. At the completion of this thesis project, I feel that this has been accomplished. Implications for further research based off of this project invite instructional communication theorists to approach research in the classroom creatively, particularly when it comes to learning more about the often invisible processes of student participation. Further, this project illustrates that students enrolled in our university classrooms are by-and-large thinking, even theorizing, about participation. As such, a quest for knowledge about what participation is and looks like within a classroom must include information from all stakeholders within that situated context. While much scholarship has been focused on participation in terms of the instructor (see literature review), this project is an example of what we can learn about the classroom when the focus is shifted to the student. There is room for more research on classroom participation that investigates how students negotiate their participation and this should be done through talking with students about their experiences.

Specifically, following Goffman's (1967) suggestion that facework is most effectively observed through the process of ethnography, I propose that instructional communication would benefit from ethnographic research of university classrooms. Further, an ethnographic approach to the study of participation will increase opportunity to apply relational dialectics theory in that the researcher will (1) collect more individual utterances to draw from and (2) progress the analysis from a mere identification of

dialectical tensions into identifications of chaining or historicity that can only be observed over time. Finally, this thesis process led me to conclude that a requirement for studying classroom participation is to do it through the eyes of the students—the real ethnographers who are living the spaces of the classroom day-to-day. Regardless of their levels of interaction in the classroom, or their reasons for doing so, this study makes apparent that students are theorizing about their own classroom participation experiences. This is critical to instructional communication because their theories are based in lived student experiences and are used theoretical mappings that can potentially increase students' successful navigation of power, identity, and paradox in the classroom.

While I feel this research has been successful in progressing understandings about classroom participation from a student perspective, I also realize that there are limitations. Some of these limitations were also felt by the students who participated in this project. Nathan enjoyed the focus group, but felt that it could have been more textually rich “in the sense of more participation” (individual interview, p. 1), specifically more people involved in the conversation. Indeed, one of the limitations of this project is that, due to it being a master's thesis, the scope must be scaled appropriately. With nine students participating in the focus group, and eight of those students returning for follow-up individual interviews, I feel I have adequately met the demands of this thesis project, but simultaneously realize that at a university of approximately 33,000 students, this is an extremely small sample. As such, an opportunity to build upon this research exists. I envision this project as a pilot program to a larger study I would like to conduct in the future with a greater number of undergraduate students.

Another limitation to this project is an inherent obstacle to the study of classroom participation. Simply put, it is difficult to engage a diverse population of students and get them to participate in a study about participation. At the close of the individual interviews I asked each student to reflect on their experience participating in this project. Carina identified that this affected the dynamic of the focus group:

I feel like there's a problem with the fact of the people who you chose [for the study]...because all of [the focus group participants] are able to do a great job at giving constructive comments and questions and 'popcorn' and being amazing when it comes to classroom participation—and not so amazing that they're the annoying ones and not so bad that they're you know completely destroying a classroom environment—but they're really really good. And I think it would be a different perspective [from others] and you're probably going to get a lot of the same comments and the same areas [from us]. ...I'm talking absolute base because I don't think that DD can really explain African American female perspective, (laughs) but I think that it would be different if one of those [other] people were involved. And so that would be my only thought. I've loved participating in [the focus group] and I worry that the super quiet and the super geeks are not getting their fair chance to say what they think of people like me and so that would be my worry about it. (Individual interview)

Carina identified the struggle eloquently—holding a focus group on participation will most likely draw students who are willing and vocal participators. In this vein of research, it will be important to think about how to draw in students who don't usually participate to participate in a project about participation. As the circuitous sentence suggests, it is something that will not be easy, yet needs to be considered in moving this research forward.

Another complexity about trying to unravel issues of power and identity involves both ethical and practical dilemmas about asking study participants to divulge sometimes highly personally and emotional information. The Milgram studies are the classic case of

the researcher asking the participant to shock an unseen person in another room. Study participants did it, even though they believed they were causing the unseen person pain, because a researcher told them to. A thesis project that seeks to explore issues of power and identity in classroom participation inherently chooses to ask participants to speak about what the study participants have referred to as hot topics. While important to explore because these personal conversations increase understanding of situated student experiences, requiring participation about experiences with power and identity in the classroom could be emotionally harmful to study participants. Certainly as researcher there are moments throughout the conversations held with study participants where I felt addressing power dynamics based on identity put either myself or the study participant (or both) in a place that was uncomfortable, even sticky. I do not possess background training in counseling, psychology, or negotiation. Thus, certain comments made by study participants led me to feel helpless as researcher to offer resources after coercing at times painful personal memories from their minds. My research position is that power dynamics should be addressed because they are inherent to the fabric of daily life. However, it would be important moving forward to consider the consequences and opportunities of unraveling power and identity in a way that is intentional, helpful to both study participant and discipline, and ethical.

There is a rich field of exploration and research ahead when it comes to understanding more about classroom participation from a student perspective. Increasing our efforts in this effort will add to instructional communication scholarship by way of illuminating student perspectives and frameworks and thereby increasing our ability as a

subdiscipline to make recommendations in the fields of teaching, training, and learning. Communication as a discipline offers a strong theoretical wheelhouse for the study of classroom participation because, as this project shows, classroom participation is fundamentally a communicative process—both in the way it is performed, as well as in the way that student's make meaning of their own and others' performances. Although there are obstacles to the study of participation, there are also great opportunities to advance our understanding of the classrooms and students with whom we interact daily. As participants in higher education, it is our responsibility and charge to use what we learn in research projects to advance institutional oversight and continuously (re)imagine the possibilities for our students and our classrooms.

APPENDIX A

RECRUITMENT FLIER

WANT A FREE LUNCH?

Come TELL YOUR STORY about your experiences at the University of Utah. Lunch is on me!

Date: **Wednesday, June 22, 2011**

Time: **11:30a.m.-1:00p.m.**

Location: **LNCO 2120 (Reading Room)**

Join me in LNCO 2120 for FREE LUNCH. I'm looking *for current U of U undergrads* to share their stories about what it is like to be a student here at the U. Bring a friend! Bring two friends! Above all, bring your appetite.

Questions? Let's connect:

Kathy Leslie

Master's Candidate, Department of Communication

Kathy.Leslie10@gmail.com

801.734.0799

APPENDIX B

CONSENT DOCUMENT

BACKGROUND

You are being invited to participate in a research project, “University student experiences with classroom participation” conducted by Kathryn (Kathy) Leslie, masters student from the Department of Communication at the University of Utah. The study explores student experiences participation through an initial focus group and subsequent individual in-depth interviews. The questions asked invite participants to share their personal stories regarding classroom participation.

STUDY PROCEDURE

Participation is voluntary and you may refuse to participate or withdraw at any time. With your permission you will be audio taped for this study. You may refuse to answer any questions in the focus group and interview process. The initial focus group will include fellow student participants and the primary investigator. Following the focus groups, participants may have the opportunity to take part in in-depth interviews. These interviews will be held one-on-one with the primary investigator. Each interview session will take approximately 90 minutes and you will be asked to participate in one (1) focus group and three (3) interviews over the duration of the study. As part of the interview process you will be asked to create a visual representation of your experiences in the university classroom. In order to participate in the study you must be at least 18 years old and a current undergraduate student at the University of Utah. Questions will be asked about your personal experiences and perceptions of university classroom participation. Because the questions will ask you to share personal experiences, there may be some psychological discomfort. If you feel that you need professional help, please call the University of Utah Counseling Center (801.581.6826) to receive individual counseling services free of charge.

RISKS

The risks of this study are minimal. You may feel upset thinking about or talking about personal information related to classroom participation at the university. These risks are similar to those you experience when discussing personal information with others. If you feel upset from this experience, you can tell the researcher, and she will tell you about resources available to help.

BENEFITS

There are no direct benefits for taking part in this study. However, it is hoped that the information explored in this study may help develop a greater understanding of student perceptions of classroom participation and enrich comprehensions and future dialogue about teaching and learning. There are no costs and/or compensation to participate in the study.

CONFIDENTIALITY

Information discussed during the focus group may not be confidential since the members of the focus group may disclose it to others. The primary researcher will do everything possible to keep information you share while participating in the focus group from those not associated with the project. Thus, I ask you and the other participants to keep the group discussion confidential. Still, there is a chance that a group member might mention your comments or name in a later conversation. Consequently, it cannot be guaranteed that no one will share what you have said after they leave.

Information gathered from the interview sessions will be kept on a secured computer and accessed only by the principal investigator. The results from this study may be published in academic journals, presented at professional conferences, or used to consult and/or develop teaching and learning programs. Results and visual artifacts will be reported without reference to individual information and all personal identifiers will be removed in the reported data and replaced with pseudonyms.

PERSON TO CONTACT

If you have any questions, concerns, or complaints about this study or if you feel you have been harmed as a result of participation, you may call Kathryn (Kathy) Leslie, Masters student in the Department of Communication, by phone at 801-734-0799, Monday-Friday, 9:00am-5:00pm, or by email at kathy.leslie@utah.edu. If there are questions, concerns, or complaints which you do not feel you can discuss with the investigator you may contact Dr. Ann L. Darling, faculty sponsor, by phone at 801-581-6888 or by email at Ann.Darling@m.cc.utah.edu.

INSTITUTIONAL REVIEW BOARD

Contact the Institutional Review Board (IRB) if you have questions regarding your rights as a research participant. Also, contact the IRB if you have questions, complaints or concerns which you do not feel you can discuss with the investigator. The University of Utah IRB may be reached by phone at (801) 581-3655 or by e-mail at irb@hsc.utah.edu.

VOLUNTARY PARTICIPATION

It is up to you to decide whether to take part in this study. There are no costs and/or compensation to participate in the study.

CONSENT

By signing this consent form, I confirm I have read the information in this consent form and have had the opportunity to ask questions. I will be given a signed copy of this consent form. I voluntarily agree to take part in this study.

Printed Name of Participant

Signature of Participant

Date

Printed Name of Researcher or Staff

Signature of Researcher or Staff

Date

APPENDIX C

FOCUS GROUP QUESTION OUTLINE

The purposes of this initial interview in focus groups is to gather information that will build a foundation for future conversations; begin a conversation about participation; and select volunteer participants to move forward into one-on-one in depth interviews.

- Tell me about yourself.
 - Possible follow up questions include:
 - What brings you to the University of Utah?
 - Tell me about your current program of study.
- How do you feel about being a student at the University of Utah?
 - Possible follow up questions include:
 - Talk about a time when you had a class that you felt comfortable in
 - Talk about a time when you had a class that you did not feel comfortable in
- What is your favorite story about classroom participation?
 - Possible follow up questions include:
 - What are examples of activities that meet your expectations when it came to participation in the classroom?
 - What are examples of activities that did not meet your expectations when it came to participation in the classroom?
- Tell me about a time when you were asked to participate and you wanted to
 - Possible follow up questions include:
 - What did that feel like?
 - What was going on?
 - What did you do?
 - What did you say?
- Tell me about a time when you were asked to participate and you didn't want to
 - Possible follow up questions include:
 - What did that feel like?
 - What was going on?
 - What did you do?
 - What did you say?
- What's the "norm" of student participation? Who participates?

- Possible follow up questions include:
 - What do they look like?
 - What do they act like?
 - What do they say?
 - What do they do?
- What's the craziest thing that stands out in terms of participation in the classroom?
 - Possible follow up questions include:
 - What do you remember?
 - What was going on?
 - How were you feeling about that?
 - What did you do in response?

APPENDIX D

INDIVIDUAL INTERVIEW QUESTION OUTLINE

The purposes of this interview round include: 1) following up on the conversation that occurred in the focus group; 2) engage participant in member checking to be sure that the information collected thus far reflects the student's responses, ideas, and positionality; 3) engage concepts of participation more deeply; and 4) introduce CAP artifact.

Questions of clarification:

- What brought you to the focus group? Tell me about why you came? Motivation?
- Tell me about your experience in the focus group?
- What were you feeling during that conversation?
- One of the things we talked about was constructive participation. What does that mean for you?
- Where there things that were talked about that you disagree with?
- How do you define participation?
- One of the things you mentioned is that you wonder if your personal maturity level had something to do with how you perceived/experience school. Can you talk more about that?
- You mentioned [PhD teaching assistant's name]'s class as an example of a comfortable class. You said that you felt like he cared about you as a student and a person. With that in mind, how did you act/perform in , [PhD teaching assistant's name]'s class? Is your behavior in class different there in that setting than in another class where maybe you don't feel that from the teacher?
- You mentioned that one of the things you loved about , [PhD teaching assistant's name]'s class is that everyone was talking, it wasn't just one person responding but rather everyone was sharing ideas. You said this made it a great environment for learning and participation. But later on you talk about how it needs to be constructive, that when everyone is telling their personal stories, etc. it distracts and detracts from the purpose. Can you talk more about that?
- More to the point, how do you negotiate that? What stories would you choose to share and what kinds of stories do you categorize as distracting?
- You mentioned it is important to build a relationship with your teacher and with your fellow classmates? How do you go about doing that? What have you seen others do to engage in that process?

- You talked about how when other students were droning on about things you consider to be irrelevant that you “jump on the iPod”. How does technology affect participation? Are there ever times that it helps and not distracts? What would that look or sound like?
- What questions do you have for me in this process so far?

Member checking

- Throughout this process it is important to me that your voice is communicated as clearly as possible. As such, I want to take some time to be sure that I have represented your thoughts, words, and ideas in a way that feel comfortable with and that you agree is accurate for how you were feeling and/or thinking about things last time. You talked about _____. What are your thoughts about this representation?

CAP artifact

- Tell me about your visual artifact
 - Possible follow questions include:
 - What influenced your choice(s) to create/bring in this object?
 - How does this visual object represent participation in the classroom?
 - How does it represent what you’re doing in a classroom?
 - What experiences have you had in classes that have influenced the production of this particular artifact?
 - What experiences have you had in class that might make you change the way this artifact (looks, sounds, smells, is)?
 - Tell me about your experience creating (or not creating) this artifact?
 - What were you thinking? Feeling? Doing?
 - What does this artifact say about what it’s like to be you in the classroom?
 - ***talk to me about this picture. What’s it like to be you in the classroom? What does this say about your personal experience? What does this say about what it is to be in your body? To be a woman in the classroom? To be a man in the classroom? To be a person of color in the classroom? To be gay in the classroom?

Probing questions (Some questions will repeat from the focus group because I want to get individual responses as well).

- Tell me about yourself. (age, resident status, when do they graduate?, where working)
 - Possible follow up questions include:
 - What brings you to the University of Utah?
 - Tell me about your current program of study.
- Tell me what you are like in the classroom?

- What are you doing? Feeling? Saying? Where are you sitting?
- When I am in the classroom I am _____; I feel _____.
- When I am sitting in classes that I like I _____; don't like I _____.
- What is your definition of classroom participation?
- Tell me about your favorite classroom participation story:
 - Possible follow up questions include:
 - What did that feel like?
 - What was going on?
 - What did you do?
 - What did you say?
- What's the "norm" of student participation? Who participates?
 - Possible follow up questions include:
 - What do they look like?
 - What do they act like?
 - What do they say?
 - What do they do?
- Who doesn't participate? Are there stories that go untold?
- What's the craziest thing that stands out in terms of participation in the classroom? (story)
 - Possible follow up questions include:
 - What do you remember?
 - What was going on?
 - How were you feeling about that?
 - What did you do in response?
- Let's pretend that you were teaching the class; what terms of participation would you set? Why?
 - What would it look like? Feel like? Sound like? What would you be doing? Not doing?
 - Have you been in a classroom that is like this?
 - If so, tell me about it
 - If not, talk about why you don't think you've seen this ideal setting

Clearinghouse questions

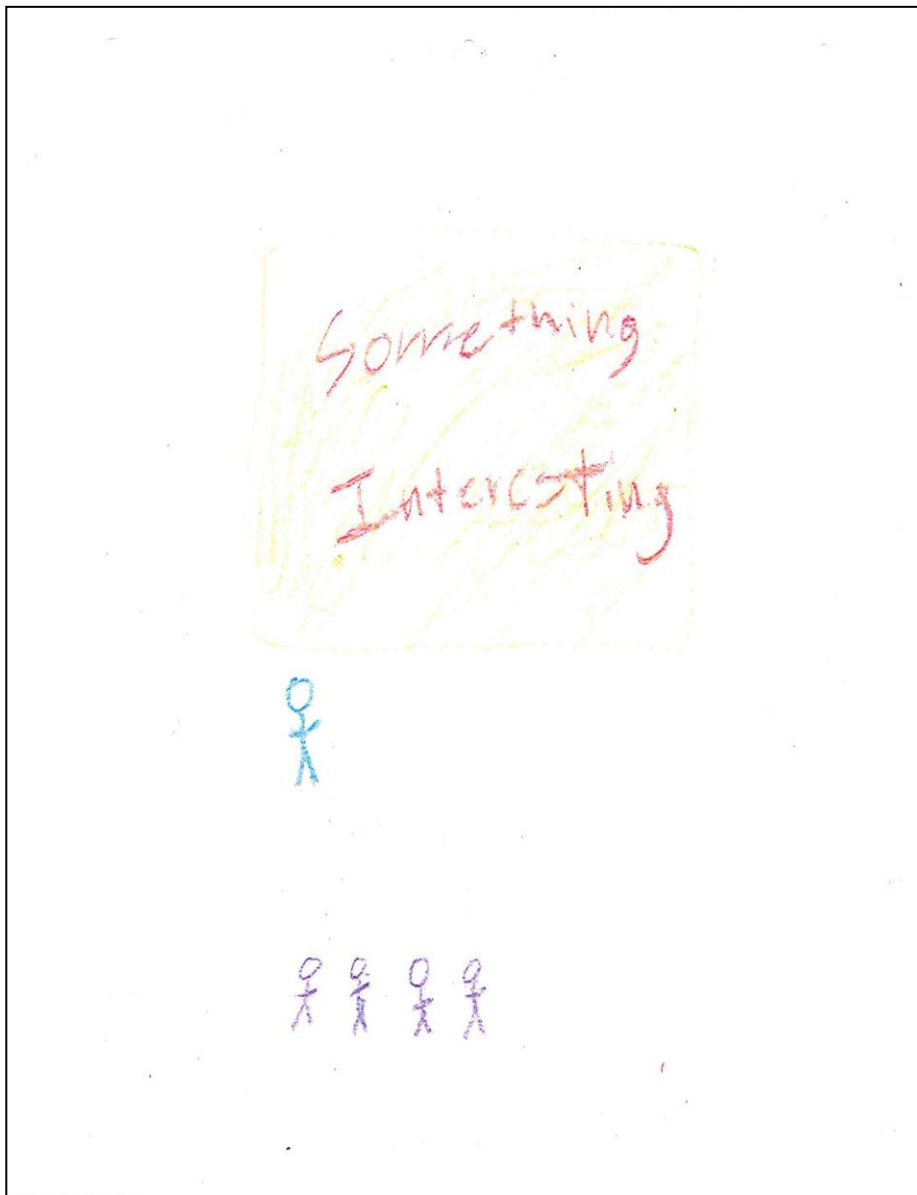
- We've talked a lot about classroom participation over the last few conversations. What other stories would you like to share?
- If you could write about your participation in the classroom what would your essay be called?
- Why this title? What would you feature?
- How have I as the interviewer/researcher influenced your responses in our conversations?
- Tell me about your experiences with this research project
 - How have you felt talking about participation?

- What has it felt like to talk about your personal experiences in the classroom?
 - How have you been thinking about participation over the course of our conversations together?
- What else do you want to share about your experiences in college classrooms?

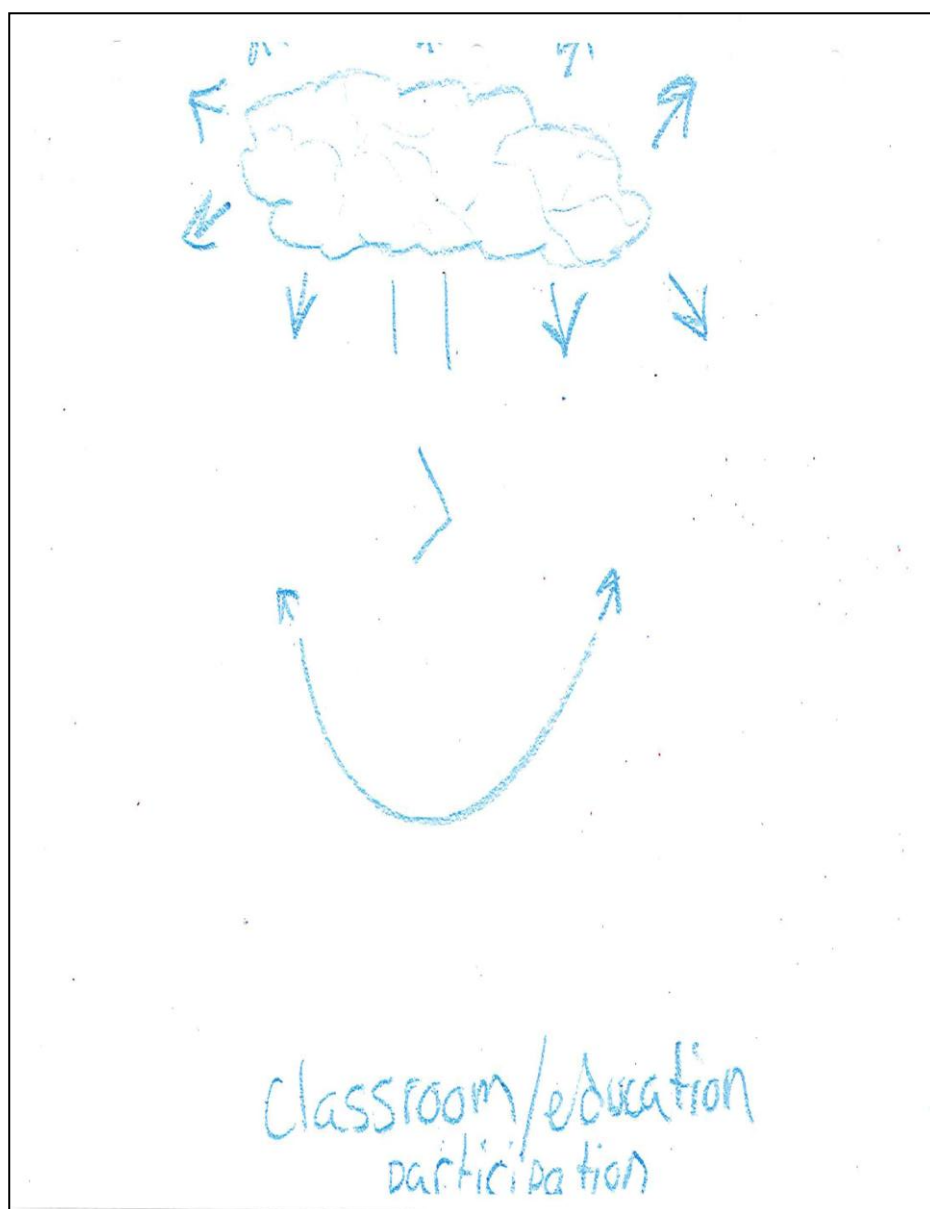
****Name: _____

APPENDIX E

CREATIVE ANALYTIC PRACTICE (CAP) ARTIFACTS



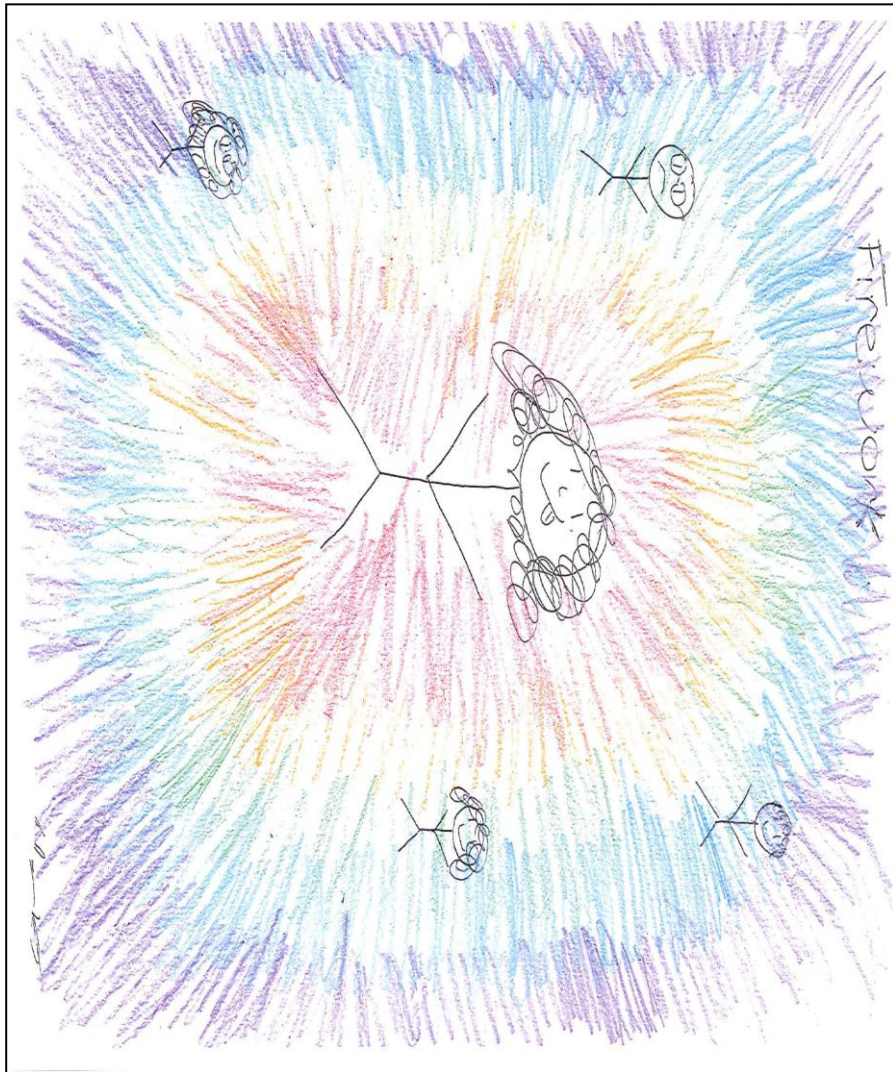
Fabian CAP



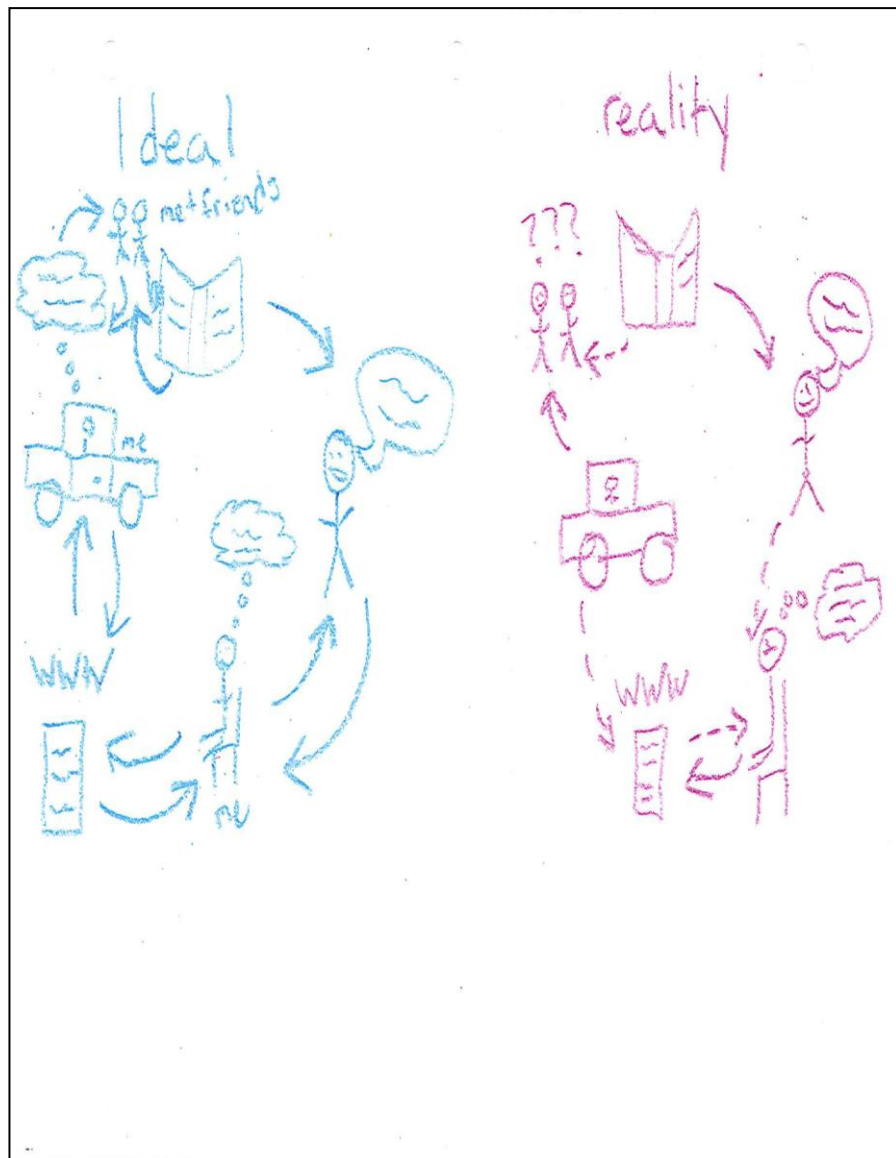
Nathan CAP1



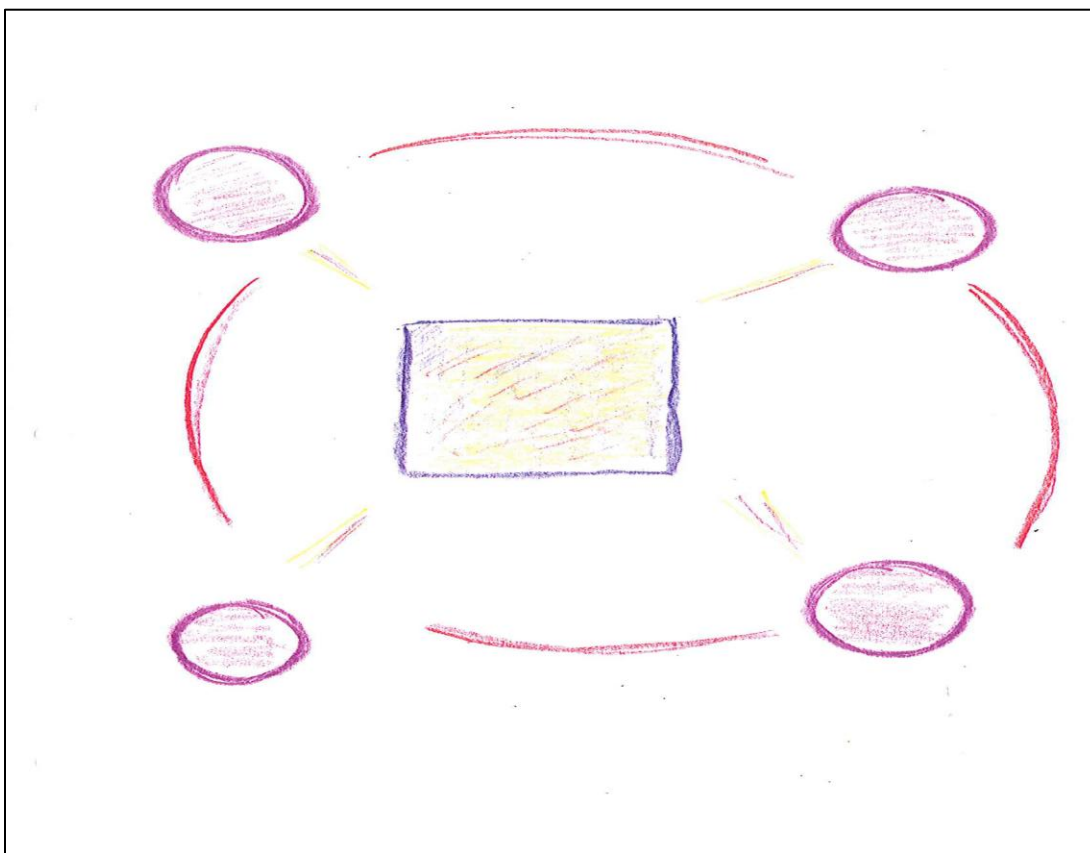
DD CAP



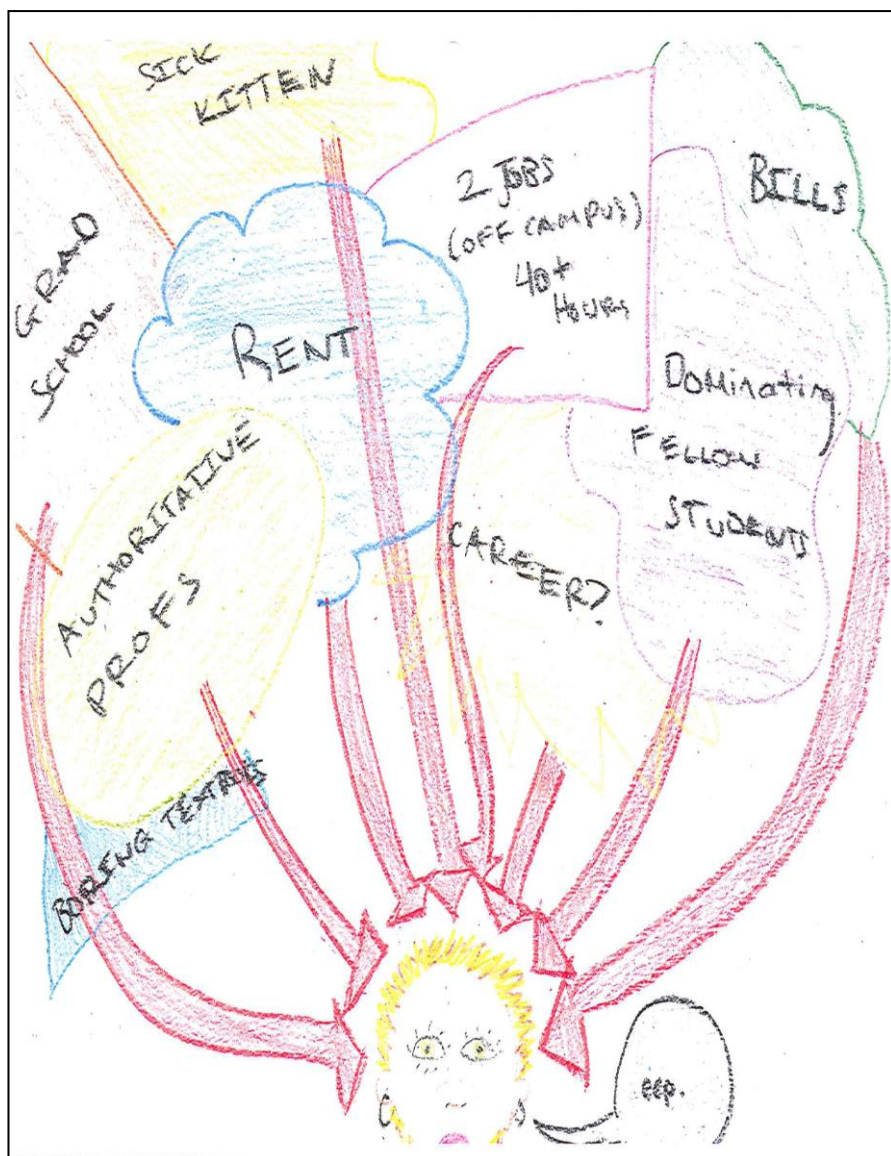
Carina CAP



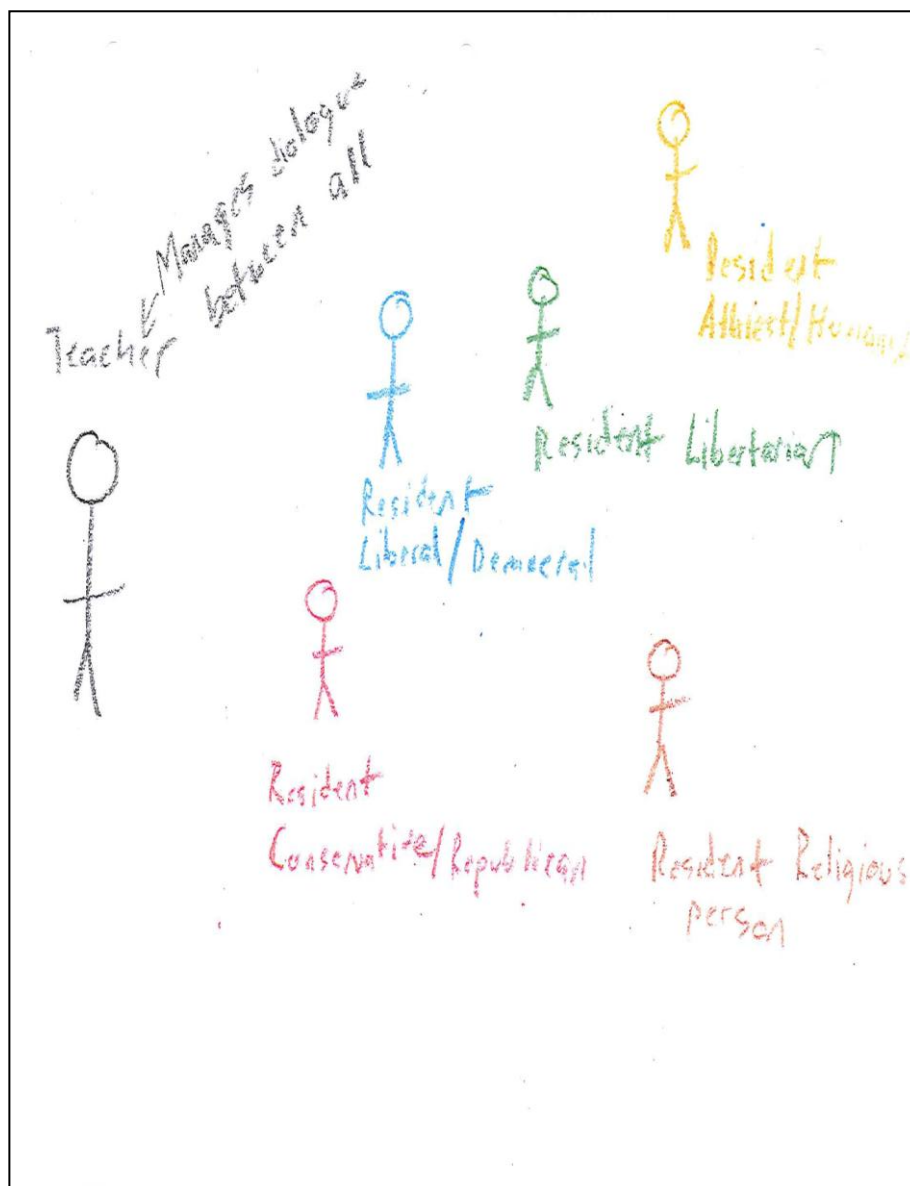
Nathan CAP2



Joy CAP



Monique CAP



Rene CAP



Jack CAP

APPENDIX F

FIELD AND RESEARCH NOTES

7/10/2011—Monique Individual Interview

Field Notes for the conversation with [Monique] at Coffee Garden on Sunday, July 10th from 11:30a until 12:30pm. It is a beautiful day on 9th and 9th. There is barely a cloud in the sky over head and those that are there are fluffy and white. The breeze is blowing through the green trees. The purple street lamps are circled with Christmas Lights that are not turned on. The over head umbrella is a bright lime green and stretches out to cover the metal table that we're sitting at. The tables are black, shiny metal they are clean. The chairs are surprisingly comfortable for sitting on something that looks like it could collapse at any moment. Cahoots the store is sitting right in front of us with a Buddha that has his hands pushed together in a prayer. Sitting cross legged, the statue greets us from the window. Cahoots' neon sign says "Open, come on in". Coffee Garden's patio is packed with people. There are 10-15 people that come and go during our hour conversation. There are big black dogs that are drinking water from their collapsible container, sitting on the grass. There is a woman in a pink dress swinging her feet from the brick. Ali arrives on her bike and I hear it "ch,ch,ch,ch,ch,ch,ch" as it comes up. She locks it up at the bike station. She is dressed in a summer dress with those runny feety shoes, the toe webbed shoes. She has red, kind of 80s glasses that say Budweiser on the rim. She is quiet and shy. She doesn't have eye contact with me. Um...sitting outside we both wear our sunglasses but I can see that her eyes are looking down at the table when she talks. The one time that she looked at me is when she started talking about her own teaching experience, teaching the prisoners and the inmates and she looked at me and that was the most confidence I say her have the entire time. When she came, we went in to get a drink; I bought her a frozen latte. We chatted. She's working two jobs, domestic rape counselor and then another one where she is a mental health advisor. Both of those are on Facebook so I can check what those jobs are but she works over 60 hours a week, she's on call for a lot of that. Um...She likes working non-profits even though the pay isn't very good. There's a yellow butterfly that flies overhead during our conversation there's motorcycles that are so loud. Their engine just...roars to life and every time they hit that throttle it gets louder and I feel like seriously it happens at every good moment in the conversation and I hope, I hope, that as I go back and listen, I will be able to hear what she has said. Because I didn't take notes, I just wanted it to be a

conversation. But those damn motorcycles just kept driving by at the most inopportune times. I bet there were six or seven of them through our hour conversation. There's dogs walking up and down the street and joggers passing by. There is a lesbian couple that came with tattoos of geckos on their ankles and they sat near us right as we were talking about what it's like to be a queer student in the classroom. I had a difficult time talking to Monique about that. Not because I was uncomfortable, because I wasn't, but I think because I didn't feel I was able to extend my soul enough to her for her to feel like she could open up enough and talk about it. When she started talking about being someone her identifies as a queer individual her hands started shaking. She started playing with her straw in and out of her latte. She pulled at her hair and looked down at the table and she became quiet for long spaces of time. This is the most uncomfortable I saw her, granted she is very quiet and shy and reserved but this was the most uncomfortable I saw her and I felt what it's like to be that person in the classroom because the way she looks is the way I felt. I felt like I didn't have the questions to ask. I wish I would have asked her, what's it like to be a queer person in the classroom but part of me felt like that wasn't a safe question to ask so I didn't want to say it and that goes back to what she was saying about negotiating what you say and when you say it. And how you kind of play it socially. And how you get social cues and social norms and what to say. I did the same thing in our interview because I didn't know how to ask that question. I didn't want to make her feel unsafe in our interview, while at the same time wanting to focus on those critical aspects. She really enjoyed the focus group and our interview, she said she'd been looking forward to it. I believed her, she was smiling when she said that. She had a lot of questions about where am I going to publish and what are my plans for it and what's going to end up happening. She is definitely someone that I'd like to keep in touch with. She is someone that will be a great source for reading the articles, she's interested in reading the articles and that will be fun. Our conversation was great, it felt organic and that will be fun. There's some great things I can't wait to transcribe and start hitting the books on this one. It's a beautiful day on 9th and 9th. The sky is blue, the flowers are out, the dogs are around, and people are out and about for their morning coffee.

Another thing. I can't help but notice how the colors of 9th and 9th are vibrant. The blue of the Dolcetti Gelato and Great Clips. The bright red on the top of the cleaners. The bright red and lime green of the umbrella cabanas overhead. The flowers that are red and yellow and purple. The green green grass. The neon signs of Cahoots. The purple light stands and the bright green benches. This place is so much more colorful than the LNCO building that we met in with its drab browns and this is where Monique is from. She's from the neighborhood of 9th and 9th. This is the neighborhood she lives in, this colorful neighborhood. Then when goes to school she goes to this white and brown and muted colors. No wonder it feels so boring and so apathetic.

One of the things that I noticed today is how there are certain things that we are specifically NOT talking about and one of those is race. So even though I mention you know what did they look like or...and I specifically mention what's it like to be a person of color or things like that, um, race isn't talked about. And I wonder why. Why is race

not talked about in participation? Or in relationship to classroom behavior, classroom interaction, classroom participation. I don't have a good working sense of that and I'm wondering what's going on there. The other thing is gender. Uh, gender is only briefly spoken about and very generally. Same thing with sexuality. What makes these hard things to about? If they're part of who we are, why aren't we speaking about them? I just wanted to note that when Monique started talking about Lisa Diamond's class and telling her story about classroom participation, about the girl who shared her coming out story, the feel of our interview became electric. It became charged. I got goose bumps when she was talking about it. And, it was as if we were purely connected in that moment and I felt like that's probably how the classroom felt because she relayed that experience and said that it felt totally different than it usually does. And I will say that when she talked about it, the energy, the vibe, the feel of our conversation became charged and became personal and became important. And it was like a higher elevation and I know that sounds crazy and strange but it did. It was a palpable difference and um...when she was talking about that. And that didn't happen even when she was talking about the kid that got in the argument with the professor, that same charge didn't happen. But when she was speaking about the girl who came out and speaking about how that was a great example of what participation is and what engagement is I felt it. It felt charged. Felt electric. Felt vibrant. It felt thick. It felt active. And that was something that is very cool. (sexy?!)

I loved when Monique was talking about her CAP artifact. It was the first time in our conversation that I felt like she started talking about herself and when I felt like I started to get a feel for who she is. And those bubbles of representation. I love how she talks about how they take up space; how they take up space in her life and I thought it was so cool how she talked about how she's not just a student. Um, she doesn't identify as a student really, she identifies as a person you know with rent and bills and a sick kitten and there's all of these things going on in her mind and when she's in the classroom she takes that with her. I picture um the game the Sims with the diamond floating above and measuring how their personality is or measuring how they're feeling. I picture her and I picture every student now with the same idea of bubbles, all with different versions about what those bubbles are. Whether that's rent or relationships or parents or bills or cats or...drugs or sex or fights or worries or anything like that. There's so much that they bring into that classroom with them and...that's just so fascinating to me and her illustration of that was so vivid and it was so cool to see her talk about that and to feel like she was really talking about herself for the first time. That those bubbles are her story, that her story of participation includes the weight and the space that those bubbles take up. That when she is sitting in a classroom she's doing it with her sick kitten and with her textbooks and with her other classes and with the careers question mark and with her two jobs and the 60 plus hours she works and...with the other peers in the class. I mean that's all happening simultaneously and that just goes back to the idea that participation isn't necessarily an individual thing, it is a group thing, a related thing. It is informed and interpreted and affected by all of the bubbles that take up space in our lives.

I think the biggest thing I learned in my conversation with Monique today is that participation isn't just something you do. It's something you feel. It's when you FEEL that energy it's when you feel that electricity it's when you feel invigorated as she said. And you can't always see it, you know, she talked about how, I love when she said something like, you know when you're talking sometimes that gets in the way of listening. And her participation seems to be non-verbal. It's listening, it's looks of what she calls sympathy or what I would interpret as empathy, it's looking at whoever is talking it's writing down notes it's paying attention to what's going on. I mean the fact that she can recall these specific stories means that she is paying attention but she's not necessarily raising her hand and talking. So her professor doesn't necessarily know that that engagement or involvement was going on. But the other thing in addition to it being non verbal is that it's a feeling. It's electric, it's vibrant, it's the story of the girl who was coming out and everybody was looking at her and in that moment with her and standing in solidarity with her. It's that moment it's that feeling it's that experience and...it's not tangible. Maybe participation isn't tangible. Maybe it's those moments, those aha moments that are created through dialogue and through discussion but that only happen every once in a while. Maybe you can't participate all the time. Maybe it only happens in moments like that. Fascinating to me.

7/11/2011-DD Individual Interview

These are field notes from the interview that I did with DD on Monday morning from 8:30a-9:30a at the Student Union in the food court. First of all, it's a beautiful morning. The sky is blue, the green trees outside, the cars lined up in the parking lot, there's a golf cart just out the window to the right of me it says A. Ray Olpin Student Union at the University of Utah. It is locked up and not going anywhere. We are sitting inside of the Union food court. The carpet is almost a Berber but it's a patchwork in giant squares of grey, blue, light grey, Tan carpet and a lighter greenish color. That goes throughout. The tables are wood with plastic covering. The tops of the tables look like marble but it's more of a laminate and then there is a rubbery plastic green border. Salt and pepper shaker on top in generic plastic containers. We're seated in high plastic wood chairs with metal legs right next to an air conditioner. The lighting sconces are blue, the column tops are green. Jamba Juice and Outakes is on a red tiled sign. There is a Jamba Juice back there that looks delicious as well as a convenient store. There are five people here right now and that's the most there has been all day. When we arrived earlier this morning we were the only people here. Actually there are six of us here now. One is on his laptop with headphones in. Two of them are standing at a table drinking coffee, one woman is sitting at a table drinking coffee and watching the televisions. President Barack Obama is on a plasma flat screen. The second screen is a university of Utah advertising screen that is showing discount movie tickets sold at the Union services desk. Or reserve a room at the Union. It says it is 68 degrees in Salt Lake City and its 9:29am on July 11th. It's quiet in the Union. I can hear the jingle of keys from a janitor walking by. The hum or whir of

a refrigerator and president Obama is talking in the background giving a press conference. There go those keys again.

A couple notes about the conversation with DD. It was shorter than the conversation with Monique. It felt a little bit more forced at first. And I wonder why that is, I don't know why. DD was wearing a red polo; a red backpack with the University of Utah logo from orientation, his polo is an orientation polo that has the U block logo. He had a red water bottle, red shoes, and a red watch. He is mister University of Utah pride. Talking to DD, he definitely has this theory of participation as a give and take, a quid pro quo. If the teacher extends something, he feels almost an obligation or responsibility to extend back. So when [faculty member] was coming back into the back of the sociology room he felt a need to participate with her and give back. There is also this idea as participation as a form of respect. He has a T-shaped theory of participation. People who participate are in the front or the middle. The people on the outside are the outliers, in Siberia. I'm definitely thinking that students are theorists in the classroom; we definitely should be talking to them. This provides a good rationale of doing a PhD and getting more information from them and talking to them. Because they are theorists and they are paying attention to the classroom, even if they are not paying attention to the class, they are very aware of what's going on around them and about what is not going on around them.

DD is a very bodied communicator. When he was talking about the white male in the middle of his mythology class he leaned back in his chair and put his elbow back in his chair and slouched back and got this face that had kind of an attitude. And when he talks about being bored he leans forward on the table and puts his head down on his hand and acts out that bored, or tired, or disinterested. When he was talking about being involved his eyebrows lifted, his eyes got big, he leans forward. His whole face shines, it literally lights up. And that is kind of the same feeling that I got yesterday with Monique when she was talking about that girl who was coming out. That it is a feel, that something is going on.

Possible idea for a future research project would be to start with a class of Freshman and follow them over four years and see how their ideas of participation change over four years. Monique who is graduating this year is very different than DD who just finished his freshman year. So following a class from Freshman to Senior year and seeing how their experiences or definitions or stories in the classroom or about the classroom change. The window is spotted with water spots and dirt and the window sill that we're sitting next to has all sorts of dead bugs on it over in the corner and some flies and dirt. GROSS. Religion is something that all students are talking around but no one is talking about which would leave me to ask why are students here at the U not talking about religion? Something that was important that we talked about after I turned off the tape is that DD mentioned that for orientation class he read the fish book, which is that book that we used at Megaplex theatres for customer service theory. It talks about how one way to stand out and be memorable or succeed and be excellent is to play, make their day, exceed their

expectations, I can't remember all four of them, but that theory seems to be pretty consistent with how DD theorizes his experiences in the classroom. He talks about professors ...you know, not wanting to let professors fall flat on their face, or not letting professors get embarrassed. He wants to make their day and let them know he's paying attention and if it comes to that he will take the seatbelt off.

Campus smells like summer today. It smells like flowers and fresh cut grass. There is a lawn mower going behind me that is cutting some of the grass on the median behind me. I hear some sort of power saw or power tool going on at the union for the construction they're doing on the fourth floor there. There's a handful of folks walking briskly in shorts and capris and flip flops and brightly covered shirts and back packs. One fluorescent pink backpack, one black, and one person just has books in their hands. It's a warm day outside and it's quiet, but there are definitely students around.

Possible other name for Dumbledore: DD

7/14/2011—Nathan Individual Interview

Field notes for the conversation I had with Nathan on Thursday, July 14th at the Union in the food court area up near the Jamba Juice. First of all, holy cow it was so loud in there today. There were no students. As Nathan said, students pretty much clear out by two o'clock. So at three o'clock when we met there was someone buffing the floors. A couple minutes later a woman came and vacuumed right by us. The blender from the Jamba Juice was whirring and blending. There were people putting chairs up and scraping them across the floors. It felt distracted. At times it was so loud that I found myself, when Nathan was talking sometimes, I found myself being worried that I wouldn't be able to hear him talking on the tape and then I had these moments of saying well then pay attention and stop worrying! So, one of the things that's interesting is my own participation and my own engagement in this project on student participation. And how I find myself doing the exact same things that students talk about. You know I'm trying to lean forward and smile and make eye contact and listen. And today when there were distractions I felt that presence or my presence leaving my body. Nathan talked today about you know when I'm not interested I'm not present, I go on the internet or I'm doing my phone or whatever. And I felt that today at times. Not because I'm not interested in what he was saying, I was, but because I was distracted and because I was worrying that I wouldn't be able to get him on the recording. So that's another layer in this conversation about participation is my participation in this. And the student's participation in this. It all just kind of goes in a circle!

One of the things that I was struck by today as we were talking is that idea of feeling. That participation is a feeling. And I can't get over that, there's something to that. That words like afraid and comfortable and excited were and are used to describe participation. And there also seems to be a connection between participation or what I would call

authentic or constructive participation and learning, or the transmission of learning is participation. The relationship of that transmission is what participation is. There's ideal forms and there's what's really happening and not ideal forms. But, there's some sort of connection between how students define participation and how they perceive they have learned.

I am tired and I am hungry and I am exhausted from these interviews. My brain feels like it's expanding just like Nathan's picture does. I just feel like I need some sort of way to process this information and I'm not sure how. I'm feeling overwhelmed by the information I'm getting but I'm also feeling really positive and really excited about this line of research and about you know what we're...about the opportunities for mining this information.

I'm trying to think of other field notes that I could mention that would be important from today's interview. The biggest things were what was going on. The distraction of the buffers and the whir of the buffers and the loud roar of the vacuum and the buckets that were dropping behind us and the blender whirring making Jamba Juice's and the TV that just kept getting turned up louder and louder and louder and CSPAN was just blaring trying to drown out those other noises and how we're sitting there trying to have a conversation and it was just so loud. I did have that same feeling that I felt with Monique when Monique talked about what happened in Lisa Diamond's class about the girl coming out that energy and excitement that feeling of electricity that Monique had when she shared that story. The same thing happened when Nathan was talking about how in , [PhD teaching assistant's name]'s class they were talking about father/son relationships and it really affected him and resonated with him and helped him with some tools moving forward and changed how he has a relationship with his dad. And I guess that is the feel that students are describing. Um, and the best that I can say is that it is electric; it's meaningful; it matters; it's deep; it's personal. Those would all be the words that I would describe that feeling of participation. That it is kind of emulated when they are talking about those stories and sharing them through this interview process.

Nathan is someone that I could talk to for hours about this. He is articulate. He is confident. He is witty and funny. He is energetic but calm. I think confident is the best word to describe that. He likes to have conversations about this kind of thing. He's the student that you want to have in your class. Someone who can add and listens and cares about sitting there and if they don't they'll tell you straight to your face. He is honest and clearly someone that gives me good feedback. I love the feedback he had about the focus group, that he felt like he wished there were more people. That he wishes we could have gone into it more and had deeper conversations. He's the type of students I want in my classes; he's a good student. And how interesting for him to say he didn't want to graduate, it wasn't a goal. Now it is because he found something that resonates with him, he fits that model.

Having him talk through his CAP was enlightening to me. It's amazing how what he ended up describing was not at all what I thought his picture was about. I thought he wanted to meet friends in class, but that wasn't it at all. It's that ideal participation is something that sticks, that you take with you and you tell other people about and it makes a difference in the quote unquote real world. And that's not something that I would have got from his drawing. And I think that this idea of CAP is so great and I want to continue to use it because these aren't ideas that would have come out otherwise. They are things that come out through these drawings and through the students talking about their experiences working with them and I'm really excited about this CAP project. It makes participation visual; it makes it tangible. That model as an excellent example of seeing what student participation can look like and what it does look like. The picture of those arrows enlarging his mind, his brain, is so visual and it shows that learning connection. So I'm really happy that I'm engaging in this CAP artifact and it's definitely something I want to use in my continued research.

7/15/2011—Rene Individual Interview

Brown wooden, plastic tables with dark oil spots on them. Crumbs from a previous meeting. There are cracking buzzing noises from construction and the wind is howling against the windows. On the wall are plaques. The Ramona W. Cannon award for teaching excellence. Plastic plants are around the room. Purple chairs stacked high around the room. [College administrator] has come in and out of the room repeatedly. Recorder at home, phone died. Math/writing/language in green. Faded blue and purple chairs in a haphazard circle around the podium. Locked out/ locked in. Beautiful day outside. Construction. Carpet is blue/green with light dashes. Spots are worn from chairs. Yellow plastic wooden coffee tables with wear/rusty water damage.

7/19/2011—Research Journal

“Man is least himself when he talks in his own person, give him a mask and he will tell you the truth”—Oscar Wilde.

That quote would be an interesting chapter heading for the CAP artifact. Because students aren't talking about I or Me they are kind of talking in this general weird third person. But when they start talking about their artifact and talking through that piece of paper, then their personal story comes out. And that's almost acting like a mask that's allowing them to talk more comfortably about their experiences and who they are. And I think that that would be an interesting chapter or article just kind of a quote to lead that off.

7/21/2011—Joy Individual Interview

Okay. Interview ended at 11:35 and we started at 10:45p so not quite an hour. Um. (sigh). And a few minutes of that was taken up with drawing. Drawing is really cool I love the abstractness of it and the idea of the transformation growing in the middle and contributing to an idea. that is definitely a theme that constructive participation contributes something. It adds to. It moves forward. And it touches your personal life. Um, that's definitely something that every student has talked about and that is a great illustration of what that looks like. Um, and it kind of speaks to Nathan's um illustration as well. This interview with Joy held on July 21 which is a Thursday is in LNCO in the William Johnson room which is a seminar reading room. There are green plastic tables. One two three four of them. Placed in a semi-circle with multiple kinds of chairs there's wood seat desk chairs that are placed around the edges of the room. Around the table there's purple textured with blue and red dots that are fraying on the edges and with these little frays coming out like they're worn. Dust in the seats. Wooden chair with a blue back and speckles. There's a lot of chairs in the room which are placed around the perimeter. There's chalkboards in the room which is interesting as well as a VCR and an overhead projector which is so funny because I haven't used any of those in ages. The ceiling is tiled. The clock on the wall is actually working and showing correct time. There's a podium with dust that's up against the wall and the TV and the VCR have dust all over them. The ground is dirty. There's oil spots. Dark spots all over the floor on the blue speckled carpet. There's...a piece of paper and chalk dust on the ground. And...in a classroom that looks kind of clean once you start looking closely it's kind of dirty. For notes on the interview with Kristen. It's interesting to me that someone who is so friendly and personable in interactions gets so quiet on this interview. As soon as the tape recorder started she looked at it like ooh, I don't wanna talk. And that definitely reflects how she talked about herself in the classroom, kind of being quiet and not wanting to compete for that attention. It was hard to draw stories out of her and again that goes back to me feeling like I don't have the language to ask these questions. That there is something about participation that is both...ambiguous and non-specific, as well as...maybe too defined already so that when you ask students about it they look at you like you're A) an idiot, and when they start to think about it they aren't sure about how to talk about it. I don't feel like I have the word to ask students about you know "tell me about your story". I feel like story was the best place I got. Tell me what you're doing in the classroom. How do you feel? What's happening? But all of those failed in talking to Kristen. I don't feel like I got through to her very well. Um, interesting information about what it's like to be a woman in the classroom. Really interesting. Um, as well as how she mentioned that the type of people who talk are people who are older. I'm finding that it's fascinating that every student has a different perspective on who are those people that are the norm of participation. That's something that's coming up that's not consistent or congruent. Um, Again, kind of going with what I've seen so far, um... when she talked about her CAP artifact that was the most excited I've seen her talking. That was the most specific she got and it goes back to that idea that when it's on the paper in front of them it is almost easier for them to talk about themselves and their experiences. She still talked

semi ambiguously about the CAP artifact but when she would focus on it she would talk about I or me. That's something we've hit on the head with this project and I'm really pumped about the CAP and I'm glad we're doing it. I'm also pumped because it's a great illustration of what students are talking about. That square in the middle, that kind of transformation square she called it. Super interesting. I thought it was interesting how Joy talked about energy in the classroom. Um...And how constructive participation increases that energy and it kind of bounces around to everybody. Whereas, people who kind of take over the class and share too much are using more energy than they should and it's interesting how she talked about intuition as being the gauge as to how you measure that, how you know what you're doing and what to talk about. Again it goes back to this idea that participation is a feeling it is a culture it is an energy. Um, and she talked about it even less as an action than everyone else has.

Um, just a note as part of a research journal thought. Um, I am exhausted. It takes so much energy to do these interviews and I have another one today at 2:30 with Carina and my voice is hoarse. I'm tired. Um...sigh...working on top of it is really hard I wish I was just doing the thesis. I know now why they say qualitative research takes time and I think it's because it takes so much out of you. I am feeling just totally wasted. My mind is feeling dead. My energy is low. My participation in this project on participation is starting to deplete. Um. And it's not that my passion isn't there it's just that it's going on so long and each of these interviews takes a little bit more out of me and as I pile up each interview knowing I've got to transcribe and then code and then write, it's pretty intense. These interviews, these conversations...being ever present for at least an hour with them is exhausting. Participation is exhausting. It takes a lot of energy. Ann always talks about how listening should be one of the hardest things we do and I'm definitely feeling that in this project.

7/21/2011—Carina Individual Interview

These are field notes from the interview with Carina on Thursday, July 21st. We held the interview at the Marriott Library in the café in the bottom level. During the time that we were here the café actually closed down so the lights are dark there now. We're sitting at a circular table over by the windows. There's a patio outside with red tables. It's fire engine red. Trees out there and some lights. The cement, concrete fortress that is the Marriott library is looming around us. It's a beautiful day outside but I cannot see the sky I can just see the sun on the sidewalk. The wind is blowing a little bit through the leaves. There is conversation happening around me. There are two folk that are either staff or faculty; I don't know they are older. Sitting in a booth having a conversation. Three students who are talking about going to class and laughing about something—they are laughing quite a bit. But they have laptops out and are sitting in a table about thirty feet away. I have a giant headache and halfway through the interview I started to feel that headache coming on I just want to rub my eyes until they are gone out of my head. Um, I've definitely exhausted having done two interviews in a day and having a presentation

in between that, but the second interview today went swimmingly. The first interview with Joy was...it felt rocky and it felt rough and I think it's because she's shy and she's quiet and doesn't like to be the center of attention whereas Carina self-declared that she does like to be that center of attention. (tables scrape across the floor). Before I jump into some field notes from that I do need to leave to get back to Career Services so I want to take a quick gander at the physical layout. The walls are canary mustard yellow here in the library café. There are what look like studio lights on the ceiling, the ceiling is black. The tables are a dark charcoal grey. The chairs are plastic. There's one two three four...there's fifteen small circular tables and kind of a bench area that surrounds it. There's crumbs and dirt from previous meals. Tables have sticky fingerprints and there are salt and pepper shakers on each. The library is not very quiet for a summer day. There are several folks studying. Giant books out on the tables. People are kicked up on the chairs in the main floor lobby, watching me walk by and talk about them and I feel extremely self-conscious taking notes about this right now. People are out and about at the library. (noises, pops, scrapes, etc.)

The conversation with Carina was fascinating. It was nice to talk with her and I really appreciated what her comments were at the end about the folks that are participating. Um, her comments speak to exactly what Ann and I were worried about which is how do you get a diverse type of students to participate? How do you make students who usually don't participate, participate in a focus group about participation? So, Carina's comments about how she kind of saw all the student's as kind of the same type is interesting for two reasons. First, I think there's a lot of truth to that and how do I access folks of all kinds? How do I access the jokers and the super geeks in the front row? How do I access um, you know that type of student? So that I have everybody's voice and they can tell their own stories like Carina said? The second reason it's interesting is because I think people like Joy, for example, wouldn't necessarily identify as a super participator. I think she is much more quiet. Um. But in the focus group she was the first one to talk and that's interesting because she was much different in the individual interview. It would be so interesting to observe these folks in class and to see what's going on. But that feels a little too lab rat for me. And that's also more social and behavioral which has already been done, so...

Some thoughts about Carina's interview. She was the first student to talk about race. Did so with prompting from me. But I appreciated how she spoke about that. How she spoke about stereotypes of race and gender in the classroom and I think it's so interesting that both Carina today and Joy earlier today, talked about women in the classroom what women are considered to be. Both of them said that women in the classroom ask more questions and they have more passive comments. Um, passive is my language but the idea that instead of saying...instead of asserting a comment, making a statement as men would do, they both recognize that women in the classroom speak in a way that is...um...maybe clouded in a question. So Carina gave the example of, for the love of money was the answer to what the professor wanted but instead of raising your hand and saying "the love of money is the root of all evil"—statement; Carina raised her hand and

said “are you referring to page such and such where it says the love of money?” Question mark. Passive. More along the lines of gender roles in the classroom and that’s fascinating to me. There’s work to be done there. Um. Also that idea of nurturing. Carina talked about how a female firework wants to make sure that everybody that hears her is uplifted and has a smiley face. And if there’s any chance that it will hurt somebody or say something that someone disagrees with, she may not talk and is more likely to stay quiet. That speaks to what Joy talks about as women in the classroom as being nurturing and taking care of people and making sure everyone stays integrated. So those are two comments that are interesting. Future ideas for research for sure.

8/01/2011—Jack Individual Interview

These are field notes from the meeting with Jack on Monday, August 1st at 2:15 in LNCO. Today’s conversation was so interesting. One of the things I thought was really kind of cool is the metaphor that he used for participation, that if a teacher tells everyone to stand up and jump, even if they go different heights, it’s all still participation. So it has to be measured individually, subjectively, and on a person-by-person basis. Also interesting that he talked about participation being an outcome. It isn’t necessarily an action but it’s a feel, an outcome, it’s a productivity, it’s learning. Again there is that connection between participation, constructive, and learning. That is something that has come up over and over again. I felt extremely uncomfortable at certain parts of our interview. There were times when he would talk about women in the diminutive. The little Mexican girl or the little Japanese girl. Always race and ethnicity and always little. And he never did that with men. So that’s kind of an interesting take on gender in the classroom. It’s interesting how much he talked about it and when I asked him what’s it like to be a man in the classroom he gave a story about other people. And there is something going on there. It’s not that men are invisible, it’s that they don’t have to be accountable perhaps? And that they are the great judges of everything else. The other thing is that talking to Tristin just reaffirmed this idea that students are theorists of the classroom. Being able to ask them to draw participation and to have them do that, you know aside from being awkward because it’s like oh here, participate on participation, aside from that, the fact that they can do it means that they’ve thought about it, that they are thinking about it, that they have theories on how it works. That they have theories on how it’s interactive. All of their pictures have been interactive it’s never just them, it’s a collective interactive interrelational thing. Students are theorists. That alone says we need to ask them about it because they’re thinking about it already and they have thoughts on how it’s working and not working and why, and that’s interesting to me. Um, I thought it was really interesting the notion that like groups get together in the class and that people of different classifications as he said don’t talk to each other. And I thought it was even more interesting that he talked about sub-groups so that it isn’t just all the white people of middle class, European descent, but it is all the skaters and all the Mormons and all the returned missionaries and things like that. All the same majors. So there are subgroups and it’s like the classroom is a microcosm of society and there are subcultures going on in

that. There is a culture of participation that includes subcultures. And I think that is really interesting. There is also something interesting about how Jack found out about the focus group which was through Joy, they have class together. It's interesting that Joy asked Jack to the focus group because he said that the reason she did is because Joy thought that Jack was a proactive person. And in kind of fleshing that out later was that the way they interact in class is in switching their papers. Jack took it seriously—he read through the paper he gave a lot of feedback he gave a lot of help and there is something about that interaction between the two of them that signified to Joy hey, this is someone who can contribute, this is someone I trust, this is someone who would be interested in doing something. And I don't think she had that reaction with everyone of course because only one person came from her class, which means that there are other folks who she has deemed not the same; that they're not going to contribute that they're not those people. The other thing that it tells me is that Jack is a red! He thinks he's a blue, but he's noticed by his other classmates; he's not invisible to people; he's out there, he is known. Another interesting thing is that he describes himself as a blue, just kind of staying to himself and taking stuff in and being competent in what he thinks but everybody else talked about Jack as a red. Now they didn't use the color of course because the color is Jack's own vehicle for thinking through classroom participation, but all of the focus group participants said he was dominating, domineering, he was loud, he got off topic, he wasn't productive. So the other students in the focus group saw him as a red in the focus group; his participation there was red. I would assume that's the same for his classroom participation elsewhere, which is interesting to me because he doesn't see it that way. It's also interesting that of all the negative experiences he mentioned all of them were with women, and none of them were with men. Even when he was talking about sexual harassment in the classroom it wasn't a negative connotation it was like boys will be boys, here's what he was doing, isn't that stupid. It was never oh that's annoying, that is inappropriate, just shut up, which were his sentiments elsewhere when it was about women. To be a man in the classroom is different. Especially to be an older male in the classroom who is white. There is something going on with that and it is fascinating to me. For Jack I'm going to have to do a lot of reading between the lines. It was harder to get him to talk about himself. He would in the CAP activity, that helped him do that, but even when I asked him to tell stories about himself he told stories about other people and I think that goes back to what it's like to be a white male in a classroom and to be a part of the fabric of the majority.

I want to talk about how I felt talking to Jack. When he was talking about the girl in the back of the classroom who he described as not pretty and I'm assuming probably fat or heavier and not sexy I immediately felt like that girl. And I don't know that I identify as that girl always but just in talking to him and seeing how he kind of tip toed around that part around me and his eyes did the once over on me that is the thing guys do that goes up and down the body, I felt like that girl and it was not a good feeling. I felt self-conscious and I felt embarrassed and I felt the need to prove that I was a good person. I didn't feel the need to prove my dominance or anything like that, but I just was like you know, be on your game so that he respects you and you're going to have to show that in other ways

because I was wearing jeans and this oversized men's polo red U of U t-shirt that looks frumpy on me and my hair is like two days post shower, thrown back a little greasy and curly and I'm in tennis shoes because it's rainy outside and I just felt like I didn't wanna be that girl in the back. And I just thought that was interesting how he made me feel that way and it kind of gave me an insight to the other women that he says he has offended in class not knowing why because that was my reaction to it, I wasn't offended per say, I was self-conscious and that was an interesting moment to be in because as the person kind of overseeing this project, as the researcher in power I haven't felt that way at all. If anything I've been hyper conscious and hyper vigilant of my power and dominance of these folks and how I'm controlling the conversation and in that moment I lost it as soon as he started talking about that. Anytime he talked about the little girls and gender I definitely felt that there was conflict there and I felt uncomfortable. It was something that as I listened to the focus group and listened to him talk I felt that as well and I had been nervous to meet with him one-on-one. And although the conversation went well, not fun but a good conversation, I definitely felt uncomfortable, I felt embarrassed to be looking like I am, and that thing of embodied participation for me became relevant because I didn't want to be sitting where I was and I didn't want to be at 273 lbs. and a lesbian and unshowered and in frumpy clothes and tennis shoes, so that was interesting. Whiteness is all about invisibility, that power is invisible. The fact that he can't even talk about himself in terms of the classroom, that he is invisible even unto himself in terms of the classroom, there is something going on with whiteness theory and what it means to be white, male, 28 year old, Mormon who works professionally full time that it's about the other students and their learning experiences and not about him. He isn't part of it because he IS the institution.

8/03/2011—Fabian Individual Interview

To follow up my conversation with Fabian on Wednesday, August 3rd from 10:20a until 11:20a. Um. Fabian was a little bit late he had some things going on at home but he emailed me well ahead of time to let me know which I totally appreciated. He's an extremely responsible, mature adult. Especially for 22 years old. Um. Makes a lot of sense now that I hear he's taking care of his family both financially and emotionally it sounds like. Our conversation was good. He's very easy to talk to. He's quick to smile; quick to laugh. But there is something that is also kind of shy about him. Sometimes when he's talking he looks down a bit or looks at his hands. But there is a confidence about him as well that just kind of makes for this really endearing person to talk to. He is extremely intelligent and very articulate. I love the title that he gave his autobiography which is the Not so Shy Shy Guy. That describes his personality perfectly and I definitely can see how that happens in class. That he probably comes off as very quiet and keeping to himself and for the most part he does, because he's focused on getting done with school so that he can graduate and you know start the career. But, he also is personable and can share a story and is okay talking with people and is good with people. So the not so shy shy guy really describes that to a t. One of the things I was impressed

with in our conversation again is this idea that participation is relational. In his picture those arrows that go back and forth between the teacher and the students show that dynamic. It's not the teacher teaching or the students responding but it's a conversation and a sharing of ideas that most matters. I think that's interesting and it definitely describes what the others have been sharing as well, that it's a relational dynamic. It's also a feel. The words that he used were comfortable or uncomfortable. Pretty simple. You feel comfortable in a space where you feel like you can you know talk about your ideas and that your ideas are being shared and discussed and where there's a supportive environment and you feel uncomfortable in a space where all those things are absent. And that just kind of simplifies the conversation I think in a really nice way.

Today during the field notes I once again felt like I didn't know how to handle the race situation really well. The fact that I'm even saying the race situation drives me crazy. With Carina it was okay because she was pretty bold about talking about it. But with both Rene and Fabian I felt like I kind of tip toed around it a little bit. You know, with Fabian I asked him his country of origin and how long he'd been here. But I felt like I was asking really stupid passive questions like "well is there anything else you want to say about what it's like being in your body?" and I felt like the subtext of that was like "hint hint, being a person of color?" And that's just obnoxious; no wonder he didn't really respond to that. But I feel that as a person who is white and super sensitive to coming across super sensitive, I don't know how to talk about. And I wonder if that is why I hear a lot from, you know, various scholars especially in the ECS department that white people can't do race work. And it makes me think of Liz Leckie and how she's managing that. I'm sure much more beautifully than I. So race was hard again today. Um, so interesting about the socialization of participation and I think that's definitely and aspect that could be a chapter in and of itself. This idea that we learn from others how to participate and not just the teacher but mostly from our peers, that when ideas are shut down or when they're applauded we learn something. We learn how to behave. There's something to that when talking about how 18 year olds straight from high school are horrible, described by each of my participants as horrible. But as they get older it seems like they fall in line better and I think it was Monique...I'm not sure...but one of them said you know you learn how to play the game. And I definitely think that speaks to the socialization of participation and that's a topic or subtopic that hasn't really been focused on so far in this project but today that was definitely apparent.

As far as what was going on in the union, we interviewed in the same place as I have with Nathan and DD. There were people eating Jamba Juice's and watching some cable news channel broadcast about how president Obama's ratings are plummeting and there was a whole kind of section on the job crisis and how hard it is to get a job right now and you know when that was on I saw the most students gathered around the TV. I wonder what sort of pressure they're feeling as they're on campus hearing about how a degree won't get you a job anymore, that's got to be pretty exhausting. Today was the final interview. So my next note is going to be what it feels like to finish these individual interviews.

8/03/2011—Research Journal

For the CAP article, I definitely want to make sure that I am talking about their pictures as theoretical constructs; theoretical models and vehicles through which I'm then able to communicate with the students about. For each of them I've been able to do that. For DD it was the seatbelt and we started talking about what times does the seatbelt come on and when does it come off? For Carina it was the firework and that was the metaphor that we used to discuss participation. For Nathan it was the ideal versus the realistic, and when does each of those happen. For Rene, it was the same thing. When do you see this cycle in place and what does that look like? For Monique, same thing: what's going on in your brain and your mind and what's weighing on your body those bubbles that are in your head, what's taking place there? And for Jack and the color system, that definitely became a way of talking about participation in ways that we could understand each other. And I think that that's an interesting thing that because participation is something that doesn't...it's not uniform, it's not standard, everyone has different ideas of what it is, um, and there is no definition we're all working off of, the CAP...the illustration of participation has become a theoretical landscape, a theoretical vehicle and model that we then used in our individual interviews to discuss participation. And I wonder if that wouldn't work in a focus group in the future, where we could come up with some sort of construct that we could then use to discuss it. But I think that is a really important thing for the article and the chapter I write on CAP. What's it enabling us to do? How is it enabling and changing the way we talk about participation and understand each other. By giving us new language about it, but also language that is agreed upon and that the students come up with themselves.

APPENDIX G

PARADOX CODEBOOKS

Paradoxical Excerpts by Name

Focus Group

You know, you disagreed but at the same time it was a healthy disagreement. You still talk with them. You disagree about, for example, you disagree about the nature of God, next thing you know you're talking about sports – Rene, p. 5, FG

Rather than making this adversarial thing where I have to cram it, I have to learn it. But when you're with everyone else that's along for the ride and they're enjoying it [conflicts]... they're discussed constructively, your not, you're not in a place where you'll be criticized.. Rene, p. 5, FG

one of the most comfortable classes I've been involved in was um, [PhD teaching assistant's name]'s who is also a graduate student here. And um, what I felt about that one was, um, I felt a personal connection to the teacher, to, [PhD teaching assistant's name]. Um, I felt like he cared, not only about teaching his class, but also my individual learning and how I was doing in that. And, um, in talking to other students they also felt that as well. Um, in the classroom environment itself, it was very, like, um, I forgot his name but the gentlemen said (Rene) it was very non-judgmental. There wasn't cross talk, or back talk. There was disagreement, and um, kind of like uh, there were different opinions out there, but it was never "my opinion's better than yours" type of deal. — Nathan, p. 6 FG

when there's a classroom and only one or two or three people talking all the time you kind of have that feeling of "uh, I need to shut up" like, you know, people came to learn from the TEACHER, you know (laughter from group) and not me. But in this classroom, eve...literally, everybody is talking and um, seriously, there was only maybe like one or two who didn't contribute on a regular basis. And so, in that kind of environment you felt okay opening up and sharing more ideas – Nathan, p. 6 FG

I feel like, I have some teachers who just talk and they like the sound of their voice which is fine. But I feel like that takes away from the opportunity to learn from each other and learn from each other's ideas and sort of progress from each others' ideas. You know, maybe someone disagrees with you and you sort of see their reasoning and you sort of disagree with yourself and I don't know, I feel like that is such a more constructive way to learn than just listening to someone lecture –Monique, p. 6 FG

There have been times for me where I don't wanna be involved. And one of the reasons has been, it's not so much the teacher, but what my other peers are saying or doing. For example, if they use the class as a forum, or a way to preach...it kind of detracts from the mood. For example, they'll say antecedal stories that are very...that...I feel that they don't add anything to the discussion. For example, I was in a, [professor's] constitutional...um, sorry, civil rights class and we were discussing free speech and one individual felt hey, I uh, I went uh skinny dipping in the fountain pool in front of the Salt Lake temple. And all of us, regardless of whether you're religious or not, were like, why did you tell us this? What is the point of you telling us these things? Do you want us to validate you as a person? I mean, one of the...the point I'm trying to make is that a lot of the student involvement, as much as I love it, it has to be constructive, it has to be contributing. I don't want it to be this forum for like, to preach your own personal vendetta – Rene, p. 7, FG

I came to learn the material; I wanted to learn directly from the teacher – Rene, pg. 8, FG
So, this is my first semester here um, and I've only taken two classes so far. And both of the teachers so far are really, they're awesome. You know, they're funny and they enjoy interacting on a personal level with a student. And I think both of the classes are between like 30-40 people. And um, I think it's kind of made me feel that I'm kind of still at SLCC because that's what it was. All the teachers there are really laid back and what not. Soo... I don't know, I haven't had a lot of other classes to see what they look like but so far, I mean I enjoy it because it makes me feel comfortable knowing I have a teacher I can relate – Fabian, p. 8, FG

, I love that about the university. The only time that that becomes a problem is when it seems like, um, professors don't seem to have either the, almost like a management skill, HR sort of customer service managing people, managing students skill, to be able to allow a student to be heard but then make sure that others get to have equal say. Equal standing in class. – Jack, FG p. 9

You know, some days it's overwhelming just to be here because so many other students have heavy opinions and it just is as frustrated as I am it makes it difficult to have group work. And the last thing I want to say...I don't want to take too much but I also have to go here in a second. But, gender roles in this school. Um, all the classes I've taken have had some chapter or theme on gender roles. Not sex roles, gender roles. Like, um, trying to give students an understanding of the differences between learning styles and equality,

you know? I think that's been something that has made some people uncomfortable – Jack, p. 9, FG (difference / equality)

Okay, so Rene. Like, what we said. Interaction is good, but constructive interaction is vital. Because, um, I've been in classes where there's tons of interaction. Like he said, it was more a forum, or "this is what I did this week or here's my experience with that" and it didn't seem to ADD to the class that much. And people would get uncomfortable and be like, great, this person's gonna talk again. Or great, we're going to be hearing another story...a personal story...that doesn't really relate. – Nathan, p. 10, FG (contradicts earlier Nathan)

I want from the students to have something actually add to the conversation, and I want the professors to add something to the conversation that I can't find online. Something that makes it, as this gentleman was just talking about, worth me paying that extra, you 30% over the course of the past three years. – Carina, p. 10, FG

if they're a research professor, they can be, but most of the time I drop them right away. I mean, one of the biggest markers for a research professor is like what she said. "I'm the teacher, I'm the authority, I know better. And if you talk out or talk out of what I believe then I'm going to shoot you down".— Nathan, p. 11 FG

I had an art history professor who would just like give you credit for participating in the class so you you HAD to do it but, laughs, at the same time, if there is ever an argument or someone contested a piece of art that he thought was amazing, he would just say that well, I'm the full professor and you're the twenty year old, I have the authority and you're wrong –Monique, p. 11, FG

The only time that that becomes a problem is when it seems like, um, professors don't seem to have either the, almost like a management skill, HR sort of customer service managing people, managing students skill, to be able to allow a student to be heard but then make sure that others get to have equal say. Equal standing in class. – Jack, p. 9, FG (authority/ management)

it's hard when you don't have the direction, instruction, connection with the teacher. Then you become frustrated – Shannon, p. 12, FG

I know I just ragged on research professors (laughter from group) but, um, the best classes I think I've had at the university was taught by two combined, I think they both do a lot of research as well but, from the History department Dr. Clement and Dr. Diamond from psychology... I think that having a double professorship, especially ones that get along, was astounding because they play off of each other and then you can like side with one professor and argue that side or the other and just, the entire classroom is increased when teachers are having those conversations with each other in a visible environment for students. Which, I'm sure they are, because teachers you know

professors communicate all the time but it's not something we typically see. –Monique, p. 12, FG

I have this one class I'm in right now that we look at pictures. Images of visual...visual something. I can't remember the class name, but it's a visual class. And like, um, all he asks is like, um, what's in this picture and you know, not referring the actual person or thing in the picture but rather the concept. The framing and point and all that stuff, right. And then somebody answers and then he just moves on. There's not like an actual...like, development more. Go into this more, compared to other classes where we have, there's um, different discussions going on about the same subject. There's different opinions, and so. – Fabian, p. 13, FG

...My expectations of participation are met when you don't have a professor who's just repeating what you've read the week before, like, understandable that a lot of people don't read, but we're expected to. So if the teacher expects you to read every week and go through that chapter then the students expect the teacher to teach beyond the material. Classrooms shouldn't be a review of just, stuff. So that's with the teacher and the student individually. But then with the students, um, like we've talked before about personal relationship between the student and the teacher, but I think as important too is the personal relationship with your classmates. Or the respect of your classmates. I mean, one of the things, like we've talked about with oh the people who just go off, one of the things that that also plays into is that it is a disrespect for that student because it is like, come on, no one wants to hear about your personal experience. You're not contributing at all. You're not being constructive. You're not being, you're not adding to why I'm here. You know, it's just a personal story about you, and so my respect for that student goes down less. And whenever she, or he, talks, um, then it's always like uh, I just kind of like tune out. That's when I jump on the iPod or I do something else because I'm like, well I don't need to listen to this right now. – Nathan, p. 13, FG

my favorite type of class participation has been when my teacher honestly presses me for answers...One of my favorite, I keep bringing his name up. Um, [professor's name], we were discussing the definitions of political terms, we had to uh, he asked to define what exactly is a liberal, and, all mainstream news jokes aside. (laughter). Um, it's a good question, and my professor, he really tried to pick this out of me. And I walked away with that experience of you know, my professor wasn't asking me to conform to a particular term or learn a term, but rather to shape it on my terms. That, my learning is my responsibility, it's not, and some part of it is his, but it is really his job just to be able to take material, abstract it in such a way that people can learn it. And he did this through dialogue, through pressing people about what they mean, what they had to say. But at the same time, he wasn't critical if you said something wrong or if you slipped up on your speech. He didn't say, well...this is what I believe. No, he let...he still asked what you believe...he still asked what you meant. But he asks you to help you kind of shape it. That for me is what quality participation is. That you are put in, kind of a small analogy,

you're put into a furnace, and you're burned. And you're taken out. But hey, you know a lot more – Rene, p. 14 FG

And the TAs don't even know what they are talking about, or, they seem uninterested or put out that they had to come meet with us. And that just makes me go, okay, you know, I love the class but you're totally not portraying how the professor wants it portrayed. And so I just tell myself, oh this is so boring I need to talk to the professor and then they are like, oh, did you talk to the TA and I'm like "sure! Course I did", but that's why I'm here because sometimes they just don't have either the same passion for the subject or they are just doing it because it helps benefit them in some way –DD, p. 15 FG

But it's one of those where you've got to participate enough so you feel like you're getting the experience and you have to pull back enough so other people can get the experience – Carina, p. 16, FG

the problem is that whenever you talk the first thing that pops in my mind is that I'm taking away the opportunity from somebody else to do the same. Like he was talking about, it comes from that inner conflict, it comes from the fact that you're like I want this to happen and I think that'd be great and the voice in the back of your head is like kiss up! Or let somebody else do it, you've already talked enough, let somebody else do it. So it's one of those where you want to learn but in the same breath you're like...mmmmmmmm – Carina, FG, p. 16

, the other thing is that in classroom participation more so than the teacher going off of what he said, when other students go off of what you say, then you kind of feel like oh I did say something cool! Because sometimes you feel like the teacher is like yeah that's cool, but he's supposed to do that. Whereas as student has no obligation to you whatsoever, so when they use what you say, it's super encouraging. – Nathan, FG, p. 16

And I think that part of it is because students are wanting to be in that classroom experience and they like it and they'll get back into it after a while or something of that nature, but the subject matter frequently turns from one of interest to one of drudgery. And it's hard for professors to keep that high energy going through the entire semester. And this isn't me pointing the finger and saying this is your fault you need to work on this, it's like a marathon, you have to balance it out. And so what will happen is students show up to class less and less. I'm personally an online addict. If I can take online classes I will just so that I don't have to worry about taking that week off and showing up for classes and things of that nature. But when I do take those online classes, or even when I have classes I have to go to I notice that there are those students who can keep the high energy and more often than not they piss the rest of us off and just make us not wanna have it like that anymore. So it's not just professor high energy, it's student high energy, it's trying to keep it so that everyone wants to be in that front row. And the student norm is we don't want to. – Carina, p. 19, FG (marathon, energy, pisses us off)

if the teacher is passionate about it, it just makes you, whether you are or you aren't, it just makes you that much more into the subject. I mean I've been in classrooms where, I don't quite remember but maybe we were learning about interpersonal communication or something, and by the end I'm like yeah I wanna go do counseling or something, this is so much fun you know?! But really it's just feeding off of that energy that was created in the classroom and what you were able to pull from that or not. – Nathan, p. 17, FG

Monique

And I've been using participation as in like oh you know you speak up and say something in class but I wouldn't...I don't think I would. I would define that as more forced participation. Um, I think, and participation is intrinsically linked to engagement. Like when you are fired up and interested in the topic and you want to contribute and it's more...participation tells some sort of conversation. Back and forth communication and clarification and I think participation has to be...for it to be successful it has to be met on a bed of equality. Like, people have to have enough respect for their fellow classmates and the teacher and the teacher has to have enough respect for the students and their opinions and their variance of opinions to support that and not shoot it down. I don't know the best classes where participation occurs are the ones where you start out on a topic and then it veers away from originally what you were going to talk about in the beginning and you achieve something completely unrelated. It's organic. It's a natural progression. p. 3

And I think to some extent, I mean, constantly, other things aren't taken care of. It's like I still have to go to work and be there within half an hour of getting out of this class and there are other things like I didn't finish that project I was supposed to do for that job on top of oh rent's due in a week and do I have enough in my bank account to pay that. So yeah, I think they're constantly present and I think for most students, especially at the university, it's impossible to just be a student. P. 6 (engagement / distraction)

I was just shocked at how the room felt and how just...I think that often classrooms just feel so...really just completely apathetic like there will be the couple of people at the front who are talking and everyone is kind of annoyed with them at the back because they don't want to have to engage and they are just here because they have to be but it was funny because we weren't even having a discussion but everyone just wanted to be in that moment and wanted to be there and really just looking around it was amazing how engaged and in the moment everyone was... It felt supported and empowered and just...there is a sense of liberation when you can share something that is so personal and is so difficult for a lot of people. The fact that being in a room full of 25 of your peers and being able to share that even if you don't know everyone's names and if you feel comfortable doing that is incredibly uplifting. P. 9

You know, I almost never hear someone talking about religion or their belief in God at the front of the room. It's an interesting thing because I'm not one of those people, I'm

not religious and I'm question the existence of a higher power, but I think it's interesting, especially in a state like Utah, where I know they exist, I know they are in the room, but it's interesting that instead you hear from, you know, the liberals and the extremists more often than you do from maybe the dominant norm is in our overall population. -p. 11
 I think that when you get to that point in the classroom it becomes a battle between a student and the professor and no other student is going to step up at that point even if they agree with him and too, I mean as may be obvious by my telling of the story I agreed with the student, but um, you just kind of sit there and watch it happen and there is a slightly uncomfortable silence because everyone knows that you've made this huge faux faux of questioning ultimately questioning a teachers' authority. So. -p. 12 (conflict)

Fabian

I was transferred here from SLCC, right? So the first time I went to a college class there I was terrified because I thought um the teacher was going to be really mean and you know I wasn't going to talk to anybody or anything but it turned out that the teacher was pretty nice and they built a relationship with the students um, you know, further than just "this is your textbook this is your assignment do this and do this and you'll get a grade" um and here is just pretty much the same, um, I think its more, there's more teachers like that here that tend to have a relationship with their students, so, I think it's good. (p. 2; teachers have relationship with students)

I think participation goes both ways, between the teacher and the student. Um, so like if you have a teacher that asks you a question, right? And I think the better, like, the more open ended question it is the better it is. Because that way you can give your statement about what you think, about what it's asking, and raise more questions about the teacher and your classmates. So, like I did there, there's an arrow that goes both ways so you have to participate and then also your teacher has to participate with you and not just say, you know, oh the square root of 3 is 2, you know (laughs) just more open ended questions. (p. 3; open ended questions; participation is two ways between teacher and student)

but not like, not deviate from the topic you know, cause. I have one teacher and I'm not gonna say names...I have one teacher that um, he um, one class I swear we only had twenty minutes of learning the whole time in a two hour class because, and I mean it was, like I don't care because we were caught up and we were just doing a review but the whole time he spent talking about Harry Potter and like a bunch of movies and the world cup of women's soccer and...I mean it was fun because we're all talking about it but I could see some people that were right behind me and I could hear em they were like "uh, this is so pointless why are we here, blah blah blah" so there is that. And I understand what that kid was saying in the focus group about having two groups of people that go along with what the teacher's saying and the one's that are like so focused on learning that they don't want to talk about anything else besides the class which is nice and not nice at the same time. Sometimes you gotta have, like you're so overwhelmed that you gotta have the chit chat, about your weekend you know? But there are some times that if

the teacher is constantly doing that...I mean, you might not learn and then when you get to finals you're like oh crap, what were we...we were supposed to talk about this in class but...we didn't. (p. 3-4; open environment; but closed environment. Be close with students; but don't).

Well, I use to didn't like this class because like of the first things that we were learning I felt like this is such a waste of time, um, and also because there was a couple guys...you know how you have your typical, like, frat boy, you know? There was like 3 or 5 guys in that class and they were always really loud right before class there and, cause I would always go there early and I would just like take a nap and they would get there and they'd all sit together and they're like "oh we had this party this weekend and like" be really loud and talk about their conquests and stuff (laughs) and I was like, um, I don't know, just kind of annoying. (p. 9; student interaction negative)

she's always really loud. She's WAY loud. And um, in when she talks, and I think she's older, I think she's like, early 30's maybe? But um, when she talks she's like, she is very way too eloquent. She's always like quoting stuff from the book and like really being really smart which makes me feel like, uh, I'm done (p. 10; student participates and its negative)

I mean I don't really make friends in college (laughs) um, because I just wanna go to class and be done with it and go to work. (p. 12; don't want to make friends) there was one, um, I think there was one incident in , [PhD teaching assistant's name] class that um (laughs) we were talking about, um, oh yeah yeah yeah, okay, we were talking about a chapter in that uh, that involved custody. So when parents get divorced you know who gets custody. And uh, there was this guy that raised his hand and was talking and like he like got really like personal about it...he was like...uh, and he was pissed about it too. He was like, I just wanna say this because like, I ...I have a three year old boy and you know I got divorced and I completely got F'd up and like, he swore in the class which is like, I don't care, but it was like that was the first time I've ever heard that. And, [PhD teaching assistant's name] didn't care but it was just like weird (p. 12; student participates and its negative)

Carina

Um, but for me the biggest thing I notice when it comes to constructive participation is if it's already been said, don't say it again and a lot of people do and they'll think but yeah but for example...Um, when it comes to the way a professor or even a teacher in elementary school teaches a math problem and they have to teach it several different ways so that everyone can understand it in their own different way. People assume that everyone in class needs that. And needs to hear it those several different ways in order for it to reach everyone. That's not necessarily true, sometimes the first one is good enough, sometimes it's not. But if it's not, chances are that they are going to go up to the person who said it first and then that person can explain it a different way. So part of the

problem is that everybody wants to make sure that everyone else is understanding it and they want to in essence be a hero and when you're the one who can make it click for someone else you get this little thing of pride and you're like yeah that was me, no big! But the problem is that you can't always be the hero because someone else is going to be as well. So when it comes to constructive participation I think part of the problem and part of the benefit is that people want to make sure everybody is understanding it (p. 3; constructive participation; be the hero)

I can honestly tell you I don't remember a single professor's name from my first semester. I don't remember my professor's names who I am taking right now. And it's not a good thing. But the difference is that I can say this is the [faculty member's name] story, this is the [another faculty member's name] story. And part of it is that they are willing to make that connection and they are willing to be more than a professor sometimes they are willing to be the disciplinarian and sometimes they're willing to be the counselor and sometimes they're willing to be the dartboard that I throw stuff out when I am furious or something like that but, I actually ended up having lots of conversations with [first faculty member] after class because I didn't have anything to do immediately and he had free time and so we would start walking in the same direction and it was actually out of the way that I needed to go but I eventually just worked it out so that I had a route and you know, it was more effort to walk that way but I'm like, eh, more exercise. But those opportunities to go in and talk with him and just like hang out, I mean talking about stuff that you really I guess shouldn't talk to a professor about like religion and questions like that and you know his thoughts on it and his views on it and kind of you know how he finds a balance between beliefs and his own personal morality code and business and stuff like that and it's basically when they're willing to step outside the student/professor relationship and talk one-on-one. (p. 6-7)

Um, I think the big way to be able to identify participation is how and how often the student's looking at you. Student's a lot of times will look at their laptops while they're typing notes and that's fine, but looking at the professor and then going back to typing is a simple way of saying it's you I'm focusing on it's you I'm typing about I'm not sending a message to a friend on Facebook. I've actually had a professor say that if you're using a laptop you need to sit in the front section because if you start playing on Facebook everybody's eyes shift to you automatically and so I know that you're not typing notes anymore and laptop privileges go bye-bye (p. 16)

Participation v. attendance?

Nathan

Again, I think that non-constructive participation is somebody who's saying a story that's...not very relevant to what's being said. Like maybe it's linked in some way, but it really doesn't perpetuate the idea or the concept. So you're talking about, I don't know. If you're talking about, we're in , [PhD teaching assistant's name]'s class, I am in , [PhD teaching assistant's name]'s class, so if you're talking about gender stereotypes...if

somebody says a gender stereotype that they know, like “oh my mom, she thinks this” you know like, okay, that’s great, but how does that like move forward this whole idea? Type of deal. (p. 3; student personal story not constructive)

it is something that makes you think. Like, or, like you have one of those ah ha moments to me. Like, oh I never thought about it that way, you know? I say like, for me it’s kind of a feeling because and maybe I’m weird but like I get excited about learning and there is a level, you know maybe it’s not the same as different things. Different things give you different levels of excitement, whether it’s eating or having sex or you know...playing a video game. Like they’re all different but they all provide some level of excitement, and learning does that for me too. So if I’m in a classroom and I get that feeling then I’m like oh yeah this is constructive, like when somebody is talking and I’m like “ I never thought of it that way!” and I get this little excitement in me, so, to me that is constructive and helps move it forward. Specific example...um...I’m trying to think. I think it’s...I don’t know if I can think of a specific example right here. Um...but...I mean any time it’s just like, you move beyond the surface level of...what you’re talking about. Beyond summarization, beyond definition. Um...like, when you move into critical thinking and uh, analyzing. So, like, the student can express or the teacher can express uh, like an opinion or...insight on this concept versus just here’s what it is uh, or, anything like that or like or even sometimes now it depends on the subject matter. Examples can be I think constructive and they can be non-constructive. It depends on the context of the class subject matter and whether it adds to...and you know, so, and then too it’s like, uh, it’s very context based so maybe the teacher defines something and then asks like what do you guys think about it? But one student raises his hand says I don’t really get what you mean by that? And then another student raises their hand and says what if you thought about it in this context or what if I gave you this example and then that student is like oh yeah, okay. That’s constructive, you’re helping each other out in this process of learning. (p. 4 student personal example; constructive)

Um, other thing is too like...I take notes, I bought a laptop like two semesters ago, or three now, and uh, so I take notes on that now and you know you’re on campus so you’re connected to the internet and uh, in...in that classroom I found myself not getting on the internet, not even opening the window at all because I didn’t want that distraction because I wanted to hear what other people are saying. Versus like a class that I wasn’t, I try not to, that’s just me, but you know sometimes I will like open up the internet or like allow myself that distraction. Um, for example, in one class that I have, um, there’s a lot that we talk about in like pop culture and stuff like that and in, [PhD teaching assistant’s name]’s class if we ever talked about stuff I would make a mental note of it or type it in my notes and then look it up after class type of deal. Unless it was so like I didn’t know enough about it and people were talking about it so much and I didn’t know about the subject and I needed to get on there and get a quick snap so I could have context. (p. 8; technology good and bad. See also Carina’s Facebook stuff)

technology for me helps me a ton both in and out of classroom. In the classroom because again if there is somebody talking about something that I don’t know about, I mean I just

did it in , [PhD teaching assistant's name]'s class that I don't know about, they were talking about this movie like Death Toll or Death Roll I mean I had no idea, so I just hoped on IMDB and it popped right up, saw the director, I'm really into director's so I'm like oh it's this director, now I have a basic framework that I can work with now (p. 9; technology good)

I think participation increases but the question is, is it constructive? I think participation increases in the sense of yeah you're getting more interaction. I think constructive, often often, not all the time, but constructive participation decreases at that point. Because they're so hot topic and there's so much strong feeling often associated with those subjects in different people, um, you get the people who are more closed minded and even someone naturally more open minded will become closed minded because of those stronger feelings. It's a hard thing for anybody to overcome those strong feelings you have with that. And in order to do that, um, I think it can often be, I don't know because I haven't seen it in a classroom, I think it's impossible almost and in a classroom with a lot of the super hot topic issues it can only be discussed in maybe a focus group or one on one things. (p. 16—hot topic issues decrease constructive participation)

Because especially with those hot topics, those are the one's you want to delve really deep in, like, okay, why do you believe this thing? Why do you believe this about gays or like why do you feel like gender is socially constructed and not biological...you really wanna delve into those things but you can't because when you increase the number of people your error margin or whatever increases and so then you're always gonna have that one person or so who is always gonna bring it back to the surface level. And then you can't go deeper because you have to address the issue that's brought up over here and then it's an endless circle. So you gotta...in order to delve deeper I think you need more like...less people. (p. 17—going deep is negative; contradicts his previous statement that going deep is constructive)

K: Awesome. How bout on the flip side: when I'm in a classroom that I don't like, I am

J: surfin the net (p. 17; technology as an escape, not an aide)

K: One of the things that I think is so fascinating and it's coming back as we're having this conversation is that it seems to me that the thing that you do to participate which is from what you talked about talking engaging telling your story participating connecting with other students...is also the thing that can ruin participation. So, interaction and talking can take you to that constructive level, but it can also not be constructive...

J: right. Two edge sword. (p. 19-20; two edge sword)

i think most people can tell, at least I hope, when they're talking and when they're communicating. You know? Like I talk all the time, like, it's one of like my defense mechanisms, you know, again awkwardness or against like, nervousness or anything like that. I just start talking. And then there's lots of times I know that I'm just talking, versus

like a meaningful interaction or a meaningful communication to the other person. So I feel like, and I hope like most people can have that kind of...and I know, what do you do with that in research, how do you help that out (laughs) (p. 20; talking versus communicating)

What terms of participation—would do what Jim did, but recounts it as horrible participation because no one talked. But everyone was engaged and on their toes. P. 21

Joy

I think you're giving some kind of performance, whether it is speaking or eye contact. It can be as simple as paying attention with eye contact or it can be really, you know, physically contributing, like um...I don't know...playing sports or... (p. 5—performance that shows true participation, versus the performance that Nathan and Carina talk about that is faked)

. I like to interact with people in an individual setting. In a group setting when there is competition for a position of speaking, I feel like I'm not the person to jump in and grab that spot most of the time. I'm more inclined to listen and then as ideas are shared I'll be the one that'll answer things afterward but then once in a while I'm not afraid to express my ideas and what I think about something or to argue, but it's just most of the time I feel kind of like, also like you, shy. (p. 7—one on one, but her drawing is of collaboration) way of teaching, very kind of like "I am the teacher and you are the students" and very authoritative (SIC) you don't have this interaction where kids now are more like...less submissive to authority and more like I know and I have my own ideas and you have to respect that or I'm not gonna listen to you. And you have to kind of adapt to that a little bit if you're a teacher, whereas before I think it was more disciplinary and stuff, so, I really had a hard time with him (p. 8—teachers authority)

But I kind of just heard some people talking about you know teachers who have this way of controlling the room so that everybody has like an equal amount of participation or somewhat of an ability to pay attention and focus and have their voice be heard. And I thought that was really interesting and I think that's really hard to do but it's like, when it can be done, I feel like there is such an opportune moment to learn and it really is like there is something special about those kind of environments. (p. 3—teacher controlling classroom positive)

I hear a lot more about people's lives and I think she invites people to talk about themselves, versus just focus on the material. (p. 10 sharing personal stories good; just covering information bad)

I think one thing that I want to add two bits in is that I'm really happy with the teachers that I have and I'm surprised at how someone can speak so...like go into some very complicated issues without inflicting their personal opinion which doesn't always happen

and I went to BYU before so this is completely different you know that was very much the Mormon perspective on any subject and coming here it is so much more politically correct and I feel like this is a very religious community and it's important to respect religious beliefs. Even if I'm an atheist or whatever I don't want to offend people and I'm really impressed with our teacher's abilities to disconnect from their own personal views and just kind of be really fair and I think that is an important thing for people to learn they are going to have to feel like they are respected. (p. 12—teacher's disconnect from their own personal view good; versus Carina's examples of [faculty member] where his personal views were what she liked)

DD

and I was like two minutes late and she was like okay everyone sit down and I walked up and I was like oh here's my paper and she was like, oh yeah I'm sorry you can't turn it in and I'm like, well oh, I thought it was before class and she was like yeah you're two minutes late and you can't turn it in, you should have turned it in before class. And I'm like, are you kidding me? And I was kinda mad about it like how dare you cuz I thought I knew this professor and she was like no, you didn't come on time, you need to go sit down and you're gonna fail that paper. So I sat down and I was just kinda like uh...and everyone was like looking at me like "what the heck" you know? And then she's like alright everyone get into your groups, and DD? And I walked up to her and she was like "can I have your paper?" p. 15, professor calling him out negative

in my intro to sociology course I didn't really talk to my professor but I emailed her a lot and I'm like "hey I'm writing my next paper on this, do you think that would be a strong paper?" and she'd add comments like, yeah for sure. And then it turned like, in the classroom when I hadn't participated yet, but like in this class of like 200 people she um, uh, after about two weeks she made that connection of who she was talking to with the pictures and so then she was talking and was like "oh, I had a student email me about this and they asked me a really smart question" and then she was like (pointing) "you! D-d-DD? DD? In the third row, he asked me this question last week about"...and so by her calling me out I wasn't like, how dare you call me out, I was like, oh! She called me out, and so I think that took away that seatbelt and so I started participating more. And I started doing that thing where I was like "blah blah blah" (under breath) and she was like "who said that" and so I didn't say it you know but, I mean I guess that's one of my stories, is like, by her calling me out I guess, um, it was a form of making me participate, I um, in my first semester kind of was like "oh my gosh, she called me out" but I took it as like she knows who I am and therefore I need to repay her by contributing more p. p. 10-11, professor called out positive

Rene

And I mean I don't really care about how you played around how you had a divorce and all that and you're going back to school, I really I really...that's really not any of my

interests. And I felt it did not serve it did not serve anything for this discussion. So that's my second things. Um... other than that, those are kind of my two, overall I felt the discussion went well, but it was those two things that kind of I felt set it back. (p. 2—student personal story is negative)

And that's really kind of the preliminary grounds for having a good discussion, that everyone's comfortable. That, as I said before you can discuss very taboo and very hot topics like the nature of god, gay rights. And then seconds later switch over to a discussion on sports and still be best of friends and still be chill, I mean that's the first thing is that nobody takes it personally. That's the first, that's the grounding requirement. (p. 2—setting a comfortable environment to be able to talk hot topics)

And then we flesh that out more to say well. Yes, we can be relaxed with people but at the same time let us not get detracted and start talking about, or sorry, not use the discussion as a personal forum. And I gave my example of how, of my...of the philosophy of feminism class, of why I dropped it, and just to...I remember I said something along the lines of, "I have no problem with feminism but I have a problem when people use the class or any class for that matter to leverage their position". I'm not there to learn of their position. I'm there to learn of the actual doctrine, the philosophy. I felt that that was not being achieved, and that is why I dropped...that is why I will drop certain classes because 1) I'm not there to hear them. Yes it's nice to hear them contribute, but again it has to be able to serve as a means to learning the material. And I felt that when we fleshed that, when we fleshed that out, that was I think a high point of it. (p. 2-3; personal anecdotes negative)

Um, the teacher asked, "What are evidences of women being oppressed?" And I raised my hand and I said, people flat out deny it. People say you know what there is no oppression, they're in that state of denial. And the second I gave that answer I was immediately...I mean I was paying to the favor of the doctrine, of the uh, of the philosophy. Yet I was slammed by my other students they were like "well you're a guy, of course you can say it doesn't exist". And I go, "that's not...you're not getting what I'm saying. People flat out deny it, I'm not denying it". And it boiled down to this, the five minutes of for me this heated moment of like, look, I'm just basically saying that people will flat out deny that there is discrimination, and then...but they were mixing it up with no you just deny it. And I'm like, no, no, no, I'm not! And for me, it was a very humiliating experience and one of the reasons I left the class because 1) I'm not going to put up with, I mean I'm all for having an intellectual discussion but I do not wanna have it with people who have not reasoned, sorry, the saying, they've reasoned themselves into an unreasonable position. I do not wanna have discussions with those people (p. 3—discomfort as a negative)

when you're given material being able to reconcile that material into your personal beliefs, with what you know, and then present that is I feel a form of participation. Because 1) it is not going half way into your head like okay think about this, boom you're done. No, being able to...when I think about participation, I feel like you're able to show

how real these issues are. You're able to show how relevant um the topic is at hand. When you demonstrate it in your own thinking, your own life, when you apply it to yourself. (p. 4—participation is applying it to yourself. Contradicts personal anecdotes?) : On a day to day basis I feel very comfortable, I feel excited to go to his classes. I'm very, um, I can't speak for any other department but the philosophy department is very small and there is a small group of us and we're able to be closely knit together and like all of us, we all come from different backgrounds but at the same time we're able to just communicate with each other, excuse me (cough). We acknowledge our differences, we know we all have differences, but again we just don't care what each other believes. And on a day to day basis from a social viewpoint, walking into that class I feel welcomed. P. 5 comfortable; versus the refiner's fire.

What I am concerned with is how do people defend. How do people arrive to a position and really, arriving at that position, having that position criticized, critiqued, and being able to fire back. That is really, for me, that's education. That is dynamic. Um...As one of my uh, philosophy TA's put it, the point of college is to be uncomfortable, or is to be comfortable with the uncomfortable. And, for me, if you become a better person and you educate yourself better by when you challenge yourself, when you're put in a position that academically challenges you, pushes you to think. (p. 6—discomfort is important. Versus comfortable (previous) and the discomfort negative of the feminism class) We were discussing the concept of, what was it, oh yeah, we were discussing religion. And the criticism, or one of the sentiments around Salt Lake and Utah is that there is this idea that the Mormon church has a very strong hold on the politics. I can't verify that claim, I don't think you can verify that claim. And for me, there was one experience where, in the classroom, somebody made this assertion that you know they felt like religion is destroying everything, that it is Christianity in particular that has held back women's rights, gays rights, civil rights, all these things. And, not me, but another individual challenged this assumption of this individual and basically the idea that they fired back by saying that you know, you claim all these things, all these negative things about religion, but let me fire back and say, well, I myself am religious and I participate civilly, sorry, civically. And I try and make change. And then another individual cited, for example, Harry Reid, of the Senate majority leader. Harry Reid is a Mormon. But he also doesn't vote Republican obviously; he's a Democrat (laughs). And this individual used this example of you know Harry Reid who is Mormon took a lot of positions that would be considered liberal. He is in fact for gambling; legalizing gambling on the internet. He is in fact for, what is his other controversial position...wealth income distribution. A lot of these ideas that are not, that are not prominent, not really within the Mormon culture, yet, he's Mormon, he holds them. And the reason why I'm bringing this up is because this challenged the individual on their claim. Another example is that, what's his name...before it was Rep. Chris Cannon there was a Democrat in Utah County.... I know they exist... (laughter) So this Democrat in Utah County, he was not...he was still a member of the LDS church, but again he took very liberal positions on things and this person also, the same person cited this person and said you know to claim that the Mormon church somehow has this high flying grasp on every individual

politics is just wrong because I can cite examples of...or this person cited examples of how, you know, I just challenged your assertion. I provided you evidence, now you can either A) call me a liar or B) change your assertion or change your claim. And, for me that was...for me...seeing that and being able to sit and being able to, sorry...seeing that was like you know nothing is ever established. People can disingenuously claim one thing or another, but when they are pursued when they are pushed on those points, they will either A) crack or B) they will have to change something on their view. And that is what I feel is the refining moment, being able to change what you held at first and you either A) abandon it or B) you improve on it. That is really for me the refiner's fire. (p. 6-hot topics are good because they get you to think; refiner's fire and criticism good)

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K: you know one thing I'm interested in, hearing you talk about the refiner's fire, and you know, what the TA said about college is about learning to be comfortable with the uncomfortable. Can you talk me through what is the difference between how the feminism class felt when you felt like you were being robbed of your individuality and how that missed that type of refining, whereas both are kind of, maybe on the surface the same thing as far of criticizing, critiquing, refining. What's the difference between those two scenarios?

R: in terms of refinement?

K: In terms of how you view one as not constructive and the other as constructive.

R: Okay. Well, the one that I view as constructive, the philosophy of religion class that I love...um...Well, how my professor approached it was this way. First he took an assumption that was widely held by a lot of um widely held by a lot of religious people, Christians in particular, and then he says, I want you to think logically about how the nature of God runs contradictory to itself. That was constructive. To take something you already hold, or generally a lot of people would hold, then to think about it. The problem with the feminism class that I had, again, not a knock on feminism, was again that it was more...it is a comment on the people in the class not the class concept. The people, as I said before robbed people of their individuality. The reason why it's refining but not constructive was because 1) it was like you're just some Joe Schmoe. They already assumed that somehow I'm this guy who...I know this sounds stereotypical but...somehow I'm this male who feeling that I wronged the female population is somehow making amends to right my wrongful ways and am therefore taking your class. And therefore, by being in that class, I am subject to all this punishment. When one I am in no way responsible for how the condition of women, let alone, yeah...that's kind of it. It's really...the refining in that process was that you're going to hold me responsible for something I had no control over. The point of me being in this class was to better understand the feminist position so that I can better myself and...learn. But again, I was robbed of that. I was...people, again, you know the saying of assuming, that when you assume you make an ass out of you and me. And I feel, again, that experience, that

people...the people in that class assumed one thing, but my teacher, [professor's name], he assumed a more reasonable thing, that his assumptions were based on actual things not some disingenuous assertion

K: A stereotype

R: A stereotype

K: Would it be fair to say then that maybe the difference is that the refiner's fire requires you to engage in that process for yourself, whereas what happened in that feminism class robbed you of participation, robbed you of the ability to...even say anything because...because of the stereotypes that were placed.

R: that's the way to put it. I think that's the way to put it. That yes, the philosophy of religion was more of, you know, go ahead and think about this. The other class was more of you know what we already know what you are. So good luck trying to convince us (p. 7-8; the difference between feminisms and the refiners fire)

Jack

I mean say you have a very outgoing student. A student who is comfortable in this environment. A student who is surrounded by students of their culture. Everything they eat drink and live, they aren't in student dorms, they are with their parents off campus. Their whole life is a comfort zone. Therefore their esteem is higher they might have friends in the classroom they might know the teacher very well they might speak the same language as the teacher you know that person might raise their hand every time a question is asked and have a nice long answer. Whereas, a little Japanese exchange student who is smaller than everyone, eats different food than everyone, speaks different languages than everyone. The only friends she knows how to make are other Japanese students on campus but they might not be in the class. You know everybody is taller than you and ..you know, you might have feelings where you don't feel like you can talk over other people. In our culture we make contact with everybody all the time, in her culture they don't. So at the same time, other students might not respond to that, may not approach them. Because I can't make eye contact with you and things like that. So if you were to take these two different students with these completely different personalities, they both have a potential to receive an A in the class, but they will receive that A through different means. (p. 5—comfort v. discomfort where comfort in the classroom is the power position, the positive)

Jack describes himself as blue (p. 6); whereas others describe him as red (for example, Rene's)

And Ms. Red in the back raised her hand and proceeded to give a lesson on the meanings and the non-meanings of this religious symbol. Obviously from the perspective of someone you might meet in the liberal coffee shop that goes on and on about the

Mormons of this state and that's not at all what the teacher is looking for. You know, what does this mean to you? Oh it means a religious symbol or the ABC's. But she felt compelled to just, I'm gonna tell you about my religious views, seeing this symbol just OH! I love talking about this. And then obviously there are students that are Mormons in the class, some that aren't, some that nod their head but wish she'd shut up. Some that might agree with her, some that might be offended by her. (sharing personal things; personal anecdotes negative) p. 8

Paradoxical Excerpts by Theme

CONSTRUCTIVE / NON-CONSTRUCTIVE is the overarching paradox. Sub-categories and their corresponding coding include:

SUPPORT / CHALLENGE

Sub topics:

Conflict (C)
 Comfort / Discomfort (comf)
 Criticism (crit)
 Self-participation (SP)
 Hot topics (HT)
 Personal connection (PC)
 Learning from each other (LFEO)
 Call out (CO)

COMMUNAL/ INDIVIDUAL

Sub topics:

Collaboration (collab)
 Personal connection (PC)
 Anecdotal stories (AS)
 Self-participation (SP)
 High energy involvement (HEI)
 Learning from each other (LFEO)
 Don't be a hero (hero)

MANAGED / ORGANIC

Sub topics:

Classroom Management (CM)
 Professor's Expertise (ProfExp)
 Self-Participation (SP)
 Open organic participation (OOP)

DEPTH / SURFACE*Sub topics:*

Hot topics (HT)

Professor's Expertise (ProfExp)

Collaboration (collab)

Anecdotal stories (AS)

Qualitative Examples By Coding Term (See Above)**C= CONFLICT**

Code	+/-	Excerpt
C1	+	You know, you disagreed but at the same time it was a healthy disagreement. You still talk with them. You disagree about, for example, you disagree about the nature of God, next thing you know you're talking about sports –Rene, p. 5, FG
C2	-	I think that when you get to that point in the classroom it becomes a battle between a student and the professor and no other student is going to step up at that point even if they agree with him and too, I mean as may be obvious by my telling of the story I agreed with the student, but um, you just kind of sit there and watch it happen and there is a slightly uncomfortable silence because everyone knows that you've made this huge faux faux of questioning ultimately questioning a teachers' authority. So. –Monique, p. 12
C3	+	Well, the one that I view as constructive, the philosophy of religion class that I love...um...Well, how my professor approached it was this way. First he took an assumption that was widely held by a lot of um widely held by a lot of religious people, Christians in particular, and then he says, I want you to think logically about how the nature of God runs contradictory to itself. That was constructive. To take something you already hold, or generally a lot of people would hold, then to think about it. (Rene, P. 7)
C4	-	The problem with the feminism class that I had, again, not a knock on feminism, was again that it was more...it is a comment on the people in the class not the class concept. The people, as I said before robbed people of their individuality. The reason why it's refining but not constructive was because 1) it was like you're just some Joe Schmoe. They already assumed that somehow I'm this guy who...I know this sounds stereotypical but...somehow I'm this male who feeling that I wronged the female population is somehow making amends to right my wrongful ways and am therefore taking your class. And therefore, by being in that class, I am subject to all this punishment. When one I am in no way responsible for how the condition of women, let alone, yeah...that's kind of it. It's really...the refining in that process was that you're going to hold me responsible for something I had no control over. The point of me being in

		this class was to better understand the feminist position so that I can better myself and...learn. But again, I was robbed of that. I was...people, again, you know the saying of assuming, that when you assume you make an ass out of you and me. Rene, p. 7-8
C5	+/-	you know the saying of assuming, that when you assume you make an ass out of you and me. And I feel, again, that experience, that people...the people in that class assumed one thing, but my teacher, Dean Chatergy, he assumed a more reasonable thing, that his assumptions were based on actual things not some disingenuous assertion Rene, p. 7-8

CRIT= CRITICISM

Code	+/-	Excerpt
CRIT1	-	Rather than making this adversarial thing where I have to cram it, I have to learn it. But when you're with everyone else that's along for the ride and they're enjoying it [conflicts]... they're discussed constructively, your not, you're not in a place where you'll be criticized.. Rene, p. 5, FG
CRIT2	+	. I feel like, I have some teachers who just talk and they like the sound of their voice which is fine. But I feel like that takes away from the opportunity to learn from each other and learn from each other's ideas and sort of progress from each others' ideas. You know, maybe someone disagrees with you and you sort of see their reasoning and you sort of disagree with yourself and I don't know, I feel like that is such a more constructive way to learn than just listening to someone lecture –Monique, p. 6 FG
CRIT3	+	my favorite type of class participation has been when my teacher honestly presses me for answers...One of my favorite, I keep bringing his name up. Um, professor [professor's name], we were discussing the definitions of political terms, we had to uh, he asked to define what exactly is a liberal, and, all mainstream news jokes aside. (laughter). Um, it's a good question, and my professor, he really tried to pick this out of me. And I walked away with that experience of you know, my professor wasn't asking me to conform to a particular term or learn a term, but rather to shape it on my terms. That, my learning is my responsibility, it's not, and some part of it is his, but it is really his job just to be able to take material, abstract it in such a way that people can learn it. And he did this through dialogue, through pressing people about what they mean, what they had to say. But at the same time, he wasn't critical if you said something wrong or if you slipped up on your speech. He didn't say, well...this is what I believe. No, he let...he still asked what you believe...he still asked what you meant. But he asks you to help you kind of shape it. That for me is what quMoniquety participation is. That you are put in, kind of a small analogy, you're put into a furnace, and you're burned. And you're taken out. But hey, you know a lot more –Rene, p. 14 FG

CRIT4	-	<p>Um, the teacher asked, “What are evidences of women being oppressed?” And I raised my hand and I said, people flat out deny it. People say you know what there is no oppression, they’re in that state of denial. And the second I gave that answer I was immediately...I mean I was paying to the favor of the doctrine, of the uh, of the philosophy. Yet I was slammed by my other students they were like “well you’re a guy, of course you can say it doesn’t exist”. And I go, “that’s not...you’re not getting what I’m saying. People flat out deny it, I’m not denying it”. And it boiled down to this, the five minutes of for me this heated moment of like, look, I’m just basically saying that people will flat out deny that there is discrimination, and then...but they were mixing it up with no you just deny it. And I’m like, no, no, no, I’m not! And for me, it was a very humiliating experience and one of the reasons I left the class because 1) I’m not going to put up with, I mean I’m all for having an intellectual discussion but I do not wanna have it with people who have not reasoned, sorry, the saying, they’ve reasoned themselves into an unreasonable position. I do not wanna have discussions with those people (Rene, p. 3—discomfort as a negative)</p>
CRIT5	+	<p>What I am concerned with is how do people defend. How do people arrive to a position and really, arriving at that position, having that position criticized, critiqued, and being able to fire back. That is really, for me, that’s education. That is dynamic. Um...As one of my uh, philosophy TA’s put it, the point of college is to be uncomfortable, or is to be comfortable with the uncomfortable. And, for me, if you become a better person and you educate yourself better by when you challenge yourself, when you’re put in a position that academically challenges you, pushes you to think. (p. 6, Rene)</p>
CRIT6	+	<p>We were discussing the concept of, what was it, oh yeah, we were discussing religion. And the criticism, or one of the sentiments around Salt Lake and Utah is that there is this idea that the Mormon church has a very strong hold on the politics. I can’t verify that claim, I don’t think you can verify that claim. And for me, there was one experience where, in the classroom, somebody made this assertion that you know they felt like religion is destroying everything, that it is Christianity in particular that has held back women’s rights, gays rights, civil rights, all these things. And, not me, but another individual challenged this assumption of this individual and basically the idea that they fired back by saying that you know, you claim all these things, all these negative things about religion, but let me fire back and say, well, I myself am religious and I participate civilly, sorry, civically. And I try and make change. And then another individual cited, for example, Harry Reid, of the Senate majority leader. Harry Reid is a Mormon. But he also doesn’t vote Republican obviously; he’s a Democrat (laughs). And this individual used this example of you know Harry Reid who is Mormon took a lot of positions that would be considered liberal. He is in fact for gambling; legalizing gambling on the</p>

		<p>internet. He is in fact for, what is his other controversial position...wealth income distribution. A lot of these ideas that are not, that are not prominent, not really within the Mormon culture, yet, he's Mormon, he holds them. And the reason why I'm bringing this up is because this challenged the individual on their claim. Another example is that, what's his name...before it was Rep. Chris Cannon there was a Democrat in Utah County.... I know they exist... (laughter) So this Democrat in Utah County, he was not...he was still a member of the LDS church, but again he took very liberal positions on things and this person also, the same person cited this person and said you know to claim that the Mormon church somehow has this high flying grasp on every individual politics is just wrong because I can cite examples of...or this person cited examples of how, you know, I just challenged your assertion. I provided you evidence, now you can either A) call me a liar or B) change your assertion or change your claim. And, for me that was...for me...seeing that and being able to sit and being able to, sorry...seeing that was like you know nothing is ever established. People can disingenuously claim one thing or another, but when they are pursued when they are pushed on those points, they will either A) crack or B) they will have to change something on their view. And that is what I feel is the refining moment, being able to change what you held at first and you either A) abandon it or B) you improve on it. That is really for me the refiner's fire. (Rene, p. 6-hot topics are good because they get you to think; refiner's fire and criticism good)</p>
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PC= PERSONAL CONNECTION

Code	+/-	Excerpt
PC1	+	<p>one of the most comfortable classes I've been involved in was um, [PhD teaching assistant's name] who is also a graduate student here. And um, what I felt about that one was, um, I felt a personal connection to the teacher, to , [PhD teaching assistant's name]. Um, I felt like he cared, not only about teaching his class, but also my individual learning and how I was doing in that. And, um, in talking to other students they also felt that as well. Um, in the classroom environment itself, it was very, like, um, I forgot his name but the gentlemen said (Rene) it was very non-judgmental. There wasn't cross talk, or back talk. There was disagreement, and um, kind of like uh, there were different opinions out there, but it was never "my opinion's better than yours" type of deal.—Nathan, p. 6 FG</p>
PC2	+	<p>So, this is my first semester here um, and I've only taken two classes so far. And both of the teachers so far are really, they're awesome. You know, they're funny and they enjoy interacting on a personal level with a student. And I think both of the classes are between like 30-40 people. And um, I think it's kind of made me feel that I'm kind of still at SLCC because that's what it was. All the teachers there are really laid back and what not. Soo... I</p>

		don't know, I haven't had a lot of other classes to see what they look like but so far, I mean I enjoy it because it makes me feel comfortable knowing I have a teacher I can relate –Fabian, p. 8, FG
PC3	+	it's hard when you don't have the direction, instruction, connection with the teacher. Then you become frustrated – S, p. 12, FG
PC4	+/-	my expectations of participation are met when you don't have a professor who's just repeating what you've read the week before, like, understandable that a lot of people don't read, but we're expected to. So if the teacher expects you to read every week and go through that chapter then the students expect the teacher to teach beyond the material. Classrooms shouldn't be a review of just, stuff. So that's with the teacher and the student individually. But then with the students, um, like we've talked before about personal relationship between the student and the teacher, but I think as important too is the personal relationship with your classmates. Or the respect of your classmates. I mean, one of the things, like we've talked about with oh the people who just go off, one of the things that that also plays into is that it is a disrespect for that student because it is like, come on, no one wants to hear about your personal experience. You're not contributing at all. You're not being constructive. You're not being, you're not adding to why I'm here. You know, it's just a personal story about you, and so my respect for that student goes down less. And whenever she, or he, talks, um, then it's always like uh, I just kind of like tune out. That's when I jump on the iPod or I do something else because I'm like, well I don't need to listen to this right now. –Nathan, p. 13, FG
PC5	+	I was transferred here from SLCC, right? So the first time I went to a college class there I was terrified because I thought um the teacher was going to be really mean and you know I wasn't going to talk to anybody or anything but it turned out that the teacher was pretty nice and they built a relationship with the students um, you know, further than just "this is your textbook this is your assignment do this and do this and you'll get a grade" um and here is just pretty much the same, um, I think its more, there's more teachers like that here that tend to have a relationship with their students, so, I think it's good. (Fabian, p. 2; teachers have relationship with students)
PC6	+	I can honestly tell you I don't remember a single professor's name from my first semester. I don't remember my professors names who I am taking right now. And it's not a good thing. But the difference is that I can say this is the [faculty member's name] story, this is the [another faculty member's name] story. And part of it is that they are willing to make that connection and they are willing to be more than a professor sometimes they are willing to be the disciplinarian and sometimes they're willing to be the counselor and sometimes they're willing to be the dartboard that I throw stuff out when I am furious or something like that but, I actually ended up having lots of conversations with [first faculty member] after class because I didn't have anything to do immediately and he had free time and so we would start

		walking in the same direction and it was actually out of the way that I needed to go but I eventually just worked it out so that I had a route and you know, it was more effort to walk that way but I'm like, eh, more exercise. But those opportunities to go in and talk with him and just like hang out, I mean talking about stuff that you really I guess shouldn't talk to a professor about like religion and questions like that and you know his thoughts on it and his views on it and kind of you know how he finds a balance between beliefs and his own personal morality code and business and stuff like that and it's basically when they're willing to step outside the student/professor relationship and talk one-on-one. (Carina, p. 6-7)
PC7	-	I think one thing that I want to add two bits in is that I'm really happy with the teachers that I have and I'm surprised at how someone can speak so...like go into some very complicated issues without inflicting their personal opinion which doesn't always happen and I went to BYU before so this is completely different you know that was very much the Mormon perspective on any subject and coming here it is so much more politically correct and I feel like this is a very religious community and it's important to respect religious beliefs. Even if I'm an atheist or whatever I don't want to offend people and I'm really impressed with our teacher's abilities to disconnect from their own personal views and just kind of be really fair and I think that is an important thing for people to learn they are going to have to feel like they are respected. (Joy, p. 12)
PC8	+	On a day to day basis I feel very comfortable, I feel excited to go to his classes. I'm very, um, I can't speak for any other department but the philosophy department is very small and there is a small group of us and we're able to be closely knit together and like all of us, we all come from different backgrounds but at the same time we're able to just communicate with each other, excuse me (cough). We acknowledge our differences, we know we all have differences, but again we just don't care what each other believes. And on a day to day basis from a social viewpoint, walking into that class I feel welcomed. P. 5, Rene
PC9	-	but not like, not deviate from the topic you know, cause. I have one teacher and I'm not gonna say names...I have one teacher that um, he um, one class I swear we only had twenty minutes of learning the whole time in a two hour class because, and I mean it was, like I don't care because we were caught up and we were just doing a review but the whole time he spent talking about Harry Potter and like a bunch of movies and the world cup of women's soccer and...I mean it was fun because we're all talking about it but I could see some people that were right behind me and I could hear em they were like "uh, this is so pointless why are we here, blah blah blah" so there is that. And I understand what that kid was saying in the focus group about having two groups of people that go along with what the teacher's saying and the one's that are like so focused on learning that they don't want to talk about anything else besides the class which is nice and not nice

	at the same time. Sometimes you gotta have, like you're so overwhelmed that you gotta have the chit chat, about your weekend you know? But there are some times that if the teacher is constantly doing that...I mean, you might not learn and then when you get to finals you're like oh crap, what were we...we were supposed to talk about this in class but...we didn't. (Fabian, p. 3-4; open environment; but closed environment. Be close with students; but don't).
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COLLAB=COLLABORATION

Code	+/-	Excerpt
Collab1	+	one of the most comfortable classes I've been involved in was um, [PhD teaching assistant's name]'s who is also a graduate student here. And um, what I felt about that one was, um, I felt a personal connection to the teacher, to , [PhD teaching assistant's name]. Um, I felt like he cared, not only about teaching his class, but also my individual learning and how I was doing in that. And, um, in talking to other students they also felt that as well. Um, in the classroom environment itself, it was very, like, um, I forgot his name but the gentlemen said (Rene) it was very non-judgmental. There wasn't cross talk, or back talk. There was disagreement, and um, kind of like uh, there were different opinions out there, but it was never "my opinion's better than yours" type of deal.—Nathan, p. 6 FG
Collab2	+	when there's a classroom and only one or two or three people talking all the time you kind of have that feeling of "uh, I need to shut up" like, you know, people came to learn from the TEACHER, you know (laughter from group) and not me. But in this classroom, eve...literally, everybody is talking and um, seriously, there was only maybe like one or two who didn't contribute on a regular basis. And so, in that kind of environment you felt okay opening up and sharing more ideas –Nathan, p. 6 FG
Collab3	+	. I feel like, I have some teachers who just talk and they like the sound of their voice which is fine. But I feel like that takes away from the opportunity to learn from each other and learn from each other's ideas and sort of progress from each others' ideas. You know, maybe someone disagrees with you and you sort of see their reasoning and you sort of disagree with yourself and I don't know, I feel like that is such a more constructive way to learn than just listening to someone lecture – Monique, p. 6 FG
Collab4	-	There have been times for me where I don't wanna be involved. And one of the reasons has been, it's not so much the teacher, but what my other peers are saying or doing. For example, if they use the class as a forum, or a way to preach...it kind of detracts from the mood. For example, they'll say antecedal stories that are very...that...I feel that they don't add anything to the discussion. For example, I was in a, [professor's]constitutional...um, sorry, civil rights class and we were

		discussing free speech and one individual felt hey, I uh, I went uh skinny dipping in the fountain pool in front of the Salt Lake temple. And all of us, regardless of whether you're religious or not, were like, why did you tell us this? What is the point of you telling us these things? Do you want us to validate you as a person? I mean, one of the...the point I'm trying to make is that a lot of the student involvement, as much as I love it, it has to be constructive, it has to be contributing. I don't want it to be this forum for like, to preach your own personal vendetta –Rene, p. 7, FG
Collab5	-	. I came to learn the material, I wanted to learn directly from the teacher –Rene, pg. 8, FG
Collab6	-	You know, some days it's overwhelming just to be here because so many other students have heavy opinions and it just is as frustrated as I am it makes it difficult to have group work. And the last thing I want to say...I don't want to take too much but I also have to go here in a second. But, gender roles in this school. Um, all the classes I've taken have had some chapter or theme on gender roles. Not sex roles, gender roles. Like, um, trying to give students an understanding of the differences between learning styles and equality, you know? I think that's been something that has made some people uncomfortable – Jack, p. 9, FG
Collab7	-	Okay, so Rene. Like, what we said. Interaction is good, but constructive interaction is vital. Because, um, I've been in classes where there's tons of interaction. Like he said, it was more a forum, or "this is what I did this week or here's my experience with that" and it didn't seem to ADD to the class that much. And people would get uncomfortable and be like, great, this person's gonna talk again. Or great, we're going to be hearing another story...a personal story...that doesn't really relate. –Nathan, p. 10, FG (contradicts earlier Nathan)
Collab8	+	I want from the students to have something actually add to the conversation, and I want the professors to add something to the conversation that I can't find online. Something that makes it, as this gentleman was just talking about, worth me paying that extra, you 30% over the course of the past three years. –Carina, p. 10, FG
Collab9	-	Well, I use to didn't like this class because like of the first things that we were learning I felt like this is such a waste of time, um, and also because there was a couple guys...you know how you have your typical, like, frat boy, you know? There was like 3 or 5 guys in that class and they were always really loud right before class there and, cause I would always go there early and I would just like take a nap and they would get there and they'd all sit together and they're like "oh we had this party this weekend and like" be really loud and talk about their conquests and stuff (laughs) and I was like, um, I don't know, just kind of annoying. (Fabian, p. 9; student interaction negative)

Collab10	-	she's always really loud. She's WAY loud. And um, in when she talks, and I think she's older, I think she's like, early 30's maybe? But um, when she talks she's like, she is very way too eloquent. She's always like quoting stuff from the book and like really being really smart which makes me feel like, uh, I'm done (Fabian, p. 10; student participates and its negative)
Collab11	-	I mean I don't really make friends in college (laughs) um, because I just wanna go to class and be done with it and go to work. (Fabian, p. 12; don't want to make friends)
Collab12	-	there was one, um, I think there was one incident in , [PhD teaching assistant's name]'s class that um (laughs) we were talking about, um, oh yeah yeah yeah, okay, we were talking about a chapter in that uh, that involved custody. So when parents get divorced you know who gets custody. And uh, there was this guy that raised his hand and was talking and like he like got really like personal about it...he was like...uh, and he was pissed about it too. He was like, I just wanna say this because like, I ...I have a three year old boy and you know I got divorced and I completely got F'd up and like, he swore in the class which is like, I don't care, but it was like that was the first time I've ever heard that. And , [PhD teaching assistant's name] didn't care but it was just like weird (Fabian, p. 12; student participates and its negative)
Collab13	-	Again, I think that non-constructive participation is somebody who's saying a story that's...not very relevant to what's being said. Like maybe it's linked in some way, but it really doesn't perpetuate the idea or the concept. So you're talking about, I don't know. If you're talking about, we're in , [PhD teaching assistant's name]'s class, I am in , [PhD teaching assistant's name]'s class, so if you're talking about gender stereotypes...if somebody says a gender stereotype that they know, like "oh my mom, she thinks this" you know like, okay, that's great, but how does that like move forward this whole idea? Type of deal. (Nathan, p. 3; student personal story not constructive)
Collab14	+	it is something that makes you think. Like, or, like you have one of those ah ha moments to me. Like, oh I never thought about it that way, you know? I say like, for me it's kind of a feeling because and maybe I'm weird but like I get excited about learning and there is a level, you know maybe it's not the same as different things. Different things give you different levels of excitement, whether it's eating or having sex or you know...playing a video game. Like they're all different but they all provide some level of excitement, and learning does that for me too. So if I'm in a classroom and I get that feeling then I'm like oh yeah this is constructive, like when somebody is talking and I'm like "I never thought of it that way!" and I get this little excitement in me, so, to me that is constructive and helps move it forward. Specific

		<p>example...um...I'm trying to think. I think it's...I don't know if I can think of a specific example right here. Um...but...I mean any time it's just like, you move beyond the surface level of...what you're talking about. Beyond summarization, beyond definition. Um...like, when you move into critical thinking and uh, analyzing. So, like, the student can express or the teacher can express uh, like an opinion or...insight on this concept versus just here's what it is uh, or, anything like that or like or even sometimes now it depends on the subject matter. Examples can be I think constructive and they can be non-constructive. It depends on the context of the class subject matter and whether it adds to...and you know, so, and then too it's like, uh, it's very context based so maybe the teacher defines something and then asks like what do you guys think about it? But one student raises his hand says I don't really get what you mean by that? And then another student raises their hand and says what if you thought about it in this context or what if I gave you this example and then that student is like oh yeah, okay. That's constructive, you're helping each other out in this process of learning. (Nathan, p. 4 student personal example; constructive)</p>
Collab15	+/-	<p>right. Two edge sword. (Nathan, p. 19-20; two edge sword)</p>
Collab16	-	<p>. I like to interact with people in an individual setting. In a group setting when there is competition for a position of speaking, I feel like I'm not the person to jump in and grab that spot most of the time. I'm more inclined to listen and then as ideas are shared I'll be the one that'll answer things afterward but then once in a while I'm not afraid to express my ideas and what I think about something or to argue, but it's just most of the time I feel kind of like, also like you, shy. (Joy, p. 7— one on one, but her drawing is of collaboration)</p>
Collab17	+	<p>I hear a lot more about people's lives and I think she invites people to talk about themselves, versus just focus on the material. (Joy, p. 10 sharing personal stories good; just covering information bad)</p>
Collab18	-	<p>And then we flesh that out more to say well. Yes, we can be relaxed with people but at the same time let us not get detracted and start talking about, or sorry, not use the discussion as a personal forum. And I gave my example of how, of my...of the philosophy of feminism class, of why I dropped it, and just to...I remember I said something along the lines of, "I have no problem with feminism but I have a problem when people use the class or any class for that matter to leverage their position". I'm not there to learn of their position. I'm there to learn of the actual doctrine, the philosophy. I felt that that was not being achieved, and that is why I dropped...that is why I will drop certain classes because 1) I'm not there to hear them. Yes it's nice to hear them contribute, but again it has to be able to serve as a means to learning the material. And I felt that when we fleshed that, when we fleshed that out, that was I think a high point of it. (Rene, p. 2-3; personal anecdotes)</p>

		negative)
Collab19	-	And Ms. Red in the back raised her hand and proceeded to give a lesson on the meanings and the non-meanings of this religious symbol. Obviously from the perspective of someone you might meet in the liberal coffee shop that goes on and on about the Mormons of this state and that's not at all what the teacher is looking for. You know, what does this mean to you? Oh it means a religious symbol or the ABC's. But she felt compelled to just, I'm gonna tell you about my religious views, seeing this symbol just OH! I love talking about this. And then obviously there are students that are Mormons in the class, some that aren't, some that nod their head but wish she'd shut up. Some that might agree with her, some that might be offended by her. (sharing personal things; personal anecdotes negative) Jack, p. 8

AS=ANECDOTAL STORIES

Code	+/-	Excerpt
AS1	+	. I feel like, I have some teachers who just talk and they like the sound of their voice which is fine. But I feel like that takes away from the opportunity to learn from each other and learn from each other's ideas and sort of progress from each others' ideas. You know, maybe someone disagrees with you and you sort of see their reasoning and you sort of disagree with yourself and I don't know, I feel like that is such a more constructive way to learn than just listening to someone lecture –Monique, p. 6 FG
AS2	-	There have been times for me where I don't wanna be involved. And one of the reasons has been, it's not so much the teacher, but what my other peers are saying or doing. For example, if they use the class as a forum, or a way to preach...it kind of detracts from the mood. For example, they'll say anecdotal stories that are very...that...I feel that they don't add anything to the discussion. For example, I was in a, [professor's] constitutional...um, sorry, civil rights class and we were discussing free speech and one individual felt hey, I uh, I went uh skinny dipping in the fountain pool in front of the Salt Lake temple. And all of us, regardless of whether you're religious or not, were like, why did you tell us this? What is the point of you telling us these things? Do you want us to validate you as a person? I mean, one of the...the point I'm trying to make is that a lot of the student involvement, as much as I love it, it has to be constructive, it has to be contributing. I don't want it to be this forum for like, to preach your own personal vendetta –Rene, p. 7, FG
AS3	-	You know, some days it's overwhelming just to be here because so many other students have heavy opinions and it just is as frustrated as I am it makes it difficult to have group work. And the last thing I want to say...I don't want to take too much but I also have to go here in a second. But,

		gender roles in this school. Um, all the classes I've taken have had some chapter or theme on gender roles. Not sex roles, gender roles. Like, um, trying to give students an understanding of the differences between learning styles and equality, you know? I think that's been something that has made some people uncomfortable – Jack, p. 9, FG
AS4	-	Okay, so Rene. Like, what we said. Interaction is good, but constructive interaction is vital. Because, um, I've been in classes where there's tons of interaction. Like he said, it was more a forum, or "this is what I did this week or here's my experience with that" and it didn't seem to ADD to the class that much. And people would get uncomfortable and be like, great, this person's gonna talk again. Or great, we're going to be hearing another story...a personal story...that doesn't really relate. –Nathan, p. 10, FG (contradicts earlier Nathan)
AS5	-	my expectations of participation are met when you don't have a professor who's just repeating what you've read the week before, like, understandable that a lot of people don't read, but we're expected to. So if the teacher expects you to read every week and go through that chapter then the students expect the teacher to teach beyond the material. Classrooms shouldn't be a review of just, stuff. So that's with the teacher and the student individually. But then with the students, um, like we've talked before about personal relationship between the student and the teacher, but I think as important too is the personal relationship with your classmates. Or the respect of your classmates. I mean, one of the things, like we've talked about with oh the people who just go off, one of the things that that also plays into is that it is a disrespect for that student because it is like, come on, no one wants to hear about your personal experience. You're not contributing at all. You're not being constructive. You're not being, you're not adding to why I'm here. You know, it's just a personal story about you, and so my respect for that student goes down less. And whenever she, or he, talks, um, then it's always like uh, I just kind of like tune out. That's when I jump on the iPod or I do something else because I'm like, well I don't need to listen to this right now. –Nathan, p. 13, FG
AS6	+	, the other thing is that in classroom participation more so than the teacher going off of what he said, when other students go off of what you say, then you kind of feel like oh I did say something cool! Because sometimes you feel like the teacher is like yeah that's cool, but he's supposed to do that. Whereas as student has no obligation to you whatsoever, so when they use what you say, it's super encouraging. –Nathan, FG, p. 16
AS7	+	I was just shocked at how the room felt and how just...I think that often classrooms just feel so...really just completely apathetic like there will be the couple of people at the front who are talking and everyone is kind of annoyed with them at the back because they don't want to have to engage and they are just here because they have to be but it was funny because we weren't even having a discussion but everyone just wanted to be in that

		moment and wanted to be there and really just looking around it was amazing how engaged and in the moment everyone was... It felt supported and empowered and just...there is a sense of liberation when you can share something that is so personal and is so difficult for a lot of people. The fact that being in a room full of 25 of your peers and being able to share that even if you don't know everyone's names and if you feel comfortable doing that is incredibly uplifting. Monique, P. 9
AS8	-	there was one, um, I think there was one incident in , [PhD teaching assistant's name]'s class that um (laughs) we were talking about, um, oh yeah yeah yeah, okay, we were talking about a chapter in that uh, that involved custody. So when parents get divorced you know who gets custody. And uh, there was this guy that raised his hand and was talking and like he like got really like personal about it...he was like...uh, and he was pissed about it too. He was like, I just wanna say this because like, I ...I have a three year old boy and you know I got divorced and I completely got F'd up and like, he swore in the class which is like, I don't care, but it was like that was the first time I've ever heard that. And , [PhD teaching assistant's name] didn't care but it was just like weird (Fabian, p. 12; student participates and its negative)
AS9	-	Again, I think that non-constructive participation is somebody who's saying a story that's...not very relevant to what's being said. Like maybe it's linked in some way, but it really doesn't perpetuate the idea or the concept. So you're talking about, I don't know. If you're talking about, we're in , [PhD teaching assistant's name]'s class, I am in , [PhD teaching assistant's name]'s class, so if you're talking about gender stereotypes...if somebody says a gender stereotype that they know, like "oh my mom, she thinks this" you know like, okay, that's great, but how does that like move forward this whole idea? Type of deal. (Nathan, p. 3; student personal story not constructive)
AS10	+/-	i think most people can tell, at least I hope, when they're talking and when they're communicating. You know? Like I talk all the time, like, it's one of like my defense mechanisms, you know, again awkwardness or against like, nervousness or anything like that. I just start talking. And then there's lots of times I know that I'm just talking, versus like a meaningful interaction or a meaningful communication to the other person. So I feel like, and I hope like most people can have that kind of...and I know, what do you do with that in research, how do you help that out (laughs) (Nathan, p. 20; talking versus communicating)
AS11	+	I hear a lot more about people's lives and I think she invites people to talk about themselves, versus just focus on the material. (Joy, p. 10 sharing personal stories good; just covering information bad)
AS12	-	And I mean I don't really care about how you played around how you had a divorce and all that and you're going back to school, I really I really...that's really not any of my interests. And I felt it did not serve it did not serve

		anything for this discussion. So that's my second things. Um... other than that, those are kind of my two, overall I felt the discussion went well, but it was those two things that kind of I felt set it back. (Rene, p. 2—student personal story is negative)
AS13	-	And then we flesh that out more to say well. Yes, we can be relaxed with people but at the same time let us not get detracted and start talking about, or sorry, not use the discussion as a personal forum. And I gave my example of how, of my...of the philosophy of feminism class, of why I dropped it, and just to...I remember I said something along the lines of, "I have no problem with feminism but I have a problem when people use the class or any class for that matter to leverage their position". I'm not there to learn of their position. I'm there to learn of the actual doctrine, the philosophy. I felt that that was not being achieved, and that is why I dropped...that is why I will drop certain classes because 1) I'm not there to hear them. Yes it's nice to hear them contribute, but again it has to be able to serve as a means to learning the material. And I felt that when we fleshed that, when we fleshed that out, that was I think a high point of it. (Rene, p. 2-3; personal anecdotes negative)

CM=CLASSROOM MANAGEMENT

Code	+/-	Excerpt
CM1	+	, I love that about the university. The only time that that becomes a problem is when it seems like, um, professors don't seem to have either the, almost like a management skill, HR sort of customer service managing people, managing students skill, to be able to allow a student to be heard but then make sure that others get to have equal say. Equal standing in class. – Jack, FG p. 9
CM2	-	if they're a research professor, they can be, but most of the time I drop them right away. I mean, one of the biggest markers for a research professor is like what she said. "I'm the teacher, I'm the authority, I know better. And if you talk out or talk out of what I believe then I'm going to shoot you down".—Nathan, p. 11 FG
CM3	-	I had an art history professor who would just like give you credit for participating in the class so you you HAD to do it but, laughs, at the same time, if there is ever an argument or someone contested a piece of art that he thought was amazing, he would just say that well, I'm the full professor and you're the twenty year old, I have the authority and you're wrong – Monique, p. 11, FG
CM4	+	The only time that that becomes a problem is when it seems like, um, professors don't seem to have either the, almost like a management skill, HR sort of customer service managing people, managing students skill, to be able to allow a student to be heard but then make sure that others get to have equal say. Equal standing in class. – Jack, p. 9, FG
CM5	+	it's hard when you don't have the direction, instruction, connection with

		the teacher. Then you become frustrated – S, p. 12, FG
CM6	-	I was transferred here from SLCC, right? So the first time I went to a college class there I was terrified because I thought um the teacher was going to be really mean and you know I wasn't going to talk to anybody or anything but it turned out that the teacher was pretty nice and they built a relationship with the students um, you know, further than just "this is your textbook this is your assignment do this and do this and you'll get a grade" um and here is just pretty much the same, um, I think its more, there's more teachers like that here that tend to have a relationship with their students, so, I think it's good. (Fabian, p. 2; teachers have relationship with students)
CM7	+	but not like, not deviate from the topic you know, cause. I have one teacher and I'm not gonna say names...I have one teacher that um, he um, one class I swear we only had twenty minutes of learning the whole time in a two hour class because, and I mean it was, like I don't care because we were caught up and we were just doing a review but the whole time he spent talking about Harry Potter and like a bunch of movies and the world cup of women's soccer and...I mean it was fun because we're all talking about it but I could see some people that were right behind me and I could hear em they were like "uh, this is so pointless why are we here, blah blah blah" so there is that. And I understand what that kid was saying in the focus group about having two groups of people that go along with what the teacher's saying and the one's that are like so focused on learning that they don't want to talk about anything else besides the class which is nice and not nice at the same time. Sometimes you gotta have, like you're so overwhelmed that you gotta have the chit chat, about your weekend you know? But there are some times that if the teacher is constantly doing that...I mean, you might not learn and then when you get to finals you're like oh crap, what were we...we were supposed to talk about this in class but...we didn't. (Fabian, p. 3-4; open environment; but closed environment. Be close with students; but don't).
CM8	-	way of teaching, very kind of like "I am the teacher and you are the students" and very authoritative (SIC) you don't have this interaction where kids now are more like...less submissive to authority and more like I know and I have my own ideas and you have to respect that or I'm not gonna listen to you. And you have to kind of adapt to that a little bit if you're a teacher, whereas before I think it was more disciplinary and stuff, so, I really had a hard time with him (Joy, p. 8—teachers authority)
CM9	+	But I kind of just heard some people talking about you know teachers who have this way of controlling the room so that everybody has like an equal amount of participation or somewhat of an ability to pay attention and focus and have their voice be heard. And I thought that was really interesting and I think that's really hard to do but it's like, when it can be done, I feel like there is such an opportune moment to learn and it really is

		like there is something special about those kind of environments. (Joy, p. 3)
CM10	-	And I've been using participation as in like oh you know you speak up and say something in class but I wouldn't...I don't think I would. I would define that as more forced participation. Um, I think, and participation is intrinsically linked to engagement. Like when you are fired up and interested in the topic and you want to contribute and it's more...participation tells some sort of conversation. Back and forth communication and clarification and I think participation has to be...for it to be successful it has to be met on a bed of equality. Like, people have to have enough respect for their fellow classmates and the teacher and the teacher has to have enough respect for the students and their opinions and their variance of opinions to support that and not shoot it down. I don't know the best classes where participation occurs are the ones where you start out on a topic and then it veers away from originally what you were going to talk about in the beginning and you achieve something completely unrelated. It's organic. It's a natural progression. Monique, p. 3

PROF EXP= PROFESSOR'S EXPERTISE

Code	+/-	Excerpt
ProfExp1	+	. I came to learn the material, I wanted to learn directly from the teacher –Rene, pg. 8, FG
ProfExp2	+	I want from the students to have something actually add to the conversation, and I want the professors to add something to the conversation that I can't find online. Something that makes it, as this gentleman was just talking about, worth me paying that extra, you 30% over the course of the past three years. –Carina, p. 10, FG
ProfExp3	-	if they're a research professor, they can be, but most of the time I drop them right away. I mean, one of the biggest markers for a research professor is like what she said. "I'm the teacher, I'm the authority, I know better. And if you talk out or talk out of what I believe then I'm going to shoot you down".—Nathan, p. 11 FG
ProfExp4	-	I had an art history professor who would just like give you credit for participating in the class so you you HAD to do it but, laughs, at the same time, if there is ever an argument or someone contested a piece of art that he thought was amazing, he would just say that well, I'm the full professor and you're the twenty year old, I have the authority and you're wrong –Monique, p. 11, FG
ProfExp5	+	I know I just ragged on research professors (laughter from group) but, um, the best classes I think I've had at the university was taught by two combined, I think they both do a lot of research as well but, from the History department Dr. Clement and Dr. Diamond from psychology... I think that having a double professorship, especially

		ones that get along, was astounding because they play off of each other and then you can like side with one professor and argue that side or the other and just, the entire classroom is increased when teachers are having those conversations with each other in a visible environment for students. Which, I'm sure they are, because teachers you know professors communicate all the time but it's not something we typically see. –Monique, p. 12, FG
ProfExp6	+	I have this one class I'm in right now that we look at pictures. Images of visual...visual something. I can't remember the class name, but it's a visual class. And like, um, all he asks is like, um, what's in this picture and you know, not referring the actual person or thing in the picture but rather the concept. The framing and point and all that stuff, right. And then somebody answers and then he just moves on. There's not like an actual...like, development more. Go into this more, compared to other classes where we have, there's um, different discussions going on about the same subject. There's different opinions, and so. –Fabian, p. 13, FG
ProfExp7	+	And the TAs don't even know what they are talking about, or, they seem uninterested or put out that they had to come meet with us. And that just makes me go, okay, you know, I love the class but you're totally not portraying how the professor wants it portrayed. And so I just tell myself, oh this is so boring I need to talk to the professor and then they are like, oh, did you talk to the TA and I'm like "sure! Course I did", but that's why I'm here because sometimes they just don't have either the same passion for the subject or they are just doing it because it helps benefit them in some way –DD, p. 15 FG
ProfExp8	+	if the teacher is passionate about it, it just makes you, whether you are or you aren't, it just makes you that much more into the subject. I mean I've been in classrooms where, I don't quite remember but maybe we were learning about interpersonal communication or something, and by the end I'm like yeah I wanna go do counseling or something, this is so much fun you know?! But really it's just feeding off of that energy that was created in the classroom and what you were able to pull from that or not. –Nathan, p. 17, FG
ProfExp9	-	I think that when you get to that point in the classroom it becomes a battle between a student and the professor and no other student is going to step up at that point even if they agree with him and too, I mean as may be obvious by my telling of the story I agreed with the student, but um, you just kind of sit there and watch it happen and there is a slightly uncomfortable silence because everyone knows that you've made this huge faux pas of questioning ultimately questioning a teachers' authority. So. –Monique, p. 1
ProfExp10	+	And then we flesh that out more to say well. Yes, we can be relaxed with people but at the same time let us not get detracted and start

		<p>talking about, or sorry, not use the discussion as a personal forum. And I gave my example of how, of my...of the philosophy of feminism class, of why I dropped it, and just to...I remember I said something along the lines of, “ I have no problem with feminism but I have a problem when people use the class or any class for that matter to leverage their position”. I’m not there to learn of their position. I’m there to learn of the actual doctrine, the philosophy. I felt that that was not being achieved, and that is why I dropped...that is why I will drop certain classes because 1) I’m not there to hear them. Yes it’s nice to hear them contribute, but again it has to be able to serve as a means to learning the material. And I felt that when we fleshed that, when we fleshed that out, that was I think a high point of it. (p. 2-3 Rene; personal anecdotes negative)</p>
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SP=SELF PARTICIPATION

Code	+/-	Excerpt
SP1	+/-	But it’s one of those where you’ve got to participate enough so you feel like you’re getting the experience and you have to pull back enough so other people can get the experience –Carina, p. 16, FG
SP2	+/-	the problem is that whenever you talk the first thing that pops in my mind is that I’m taking away the opportunity from somebody else to do the same. Like he was talking about, it comes from that inner conflict, it comes from the fact that you’re like I want this to happen and I think that’d be great and the voice in the back of your head is like kiss up! Or let somebody else do it, you’ve already talked enough, let somebody else do it. So it’s one of those where you want to learn but in the same breath you’re like...mmmmmmmm –Carina, FG, p. 16
SP3	+	, the other thing is that in classroom participation more so than the teacher going off of what he said, when other students go off of what you say, then you kind of feel like oh I did say something cool! Because sometimes you feel like the teacher is like yeah that’s cool, but he’s supposed to do that. Whereas as student has no obligation to you whatsoever, so when they use what you say, it’s super encouraging. –Nathan, FG, p. 16
SP4	+/-	And I think to some extent, I mean, constantly, other things aren’t taken care of. It’s like I still have to go to work and be there within half an hour of getting out of this class and there are other things like I didn’t finish that project I was supposed to do for that job on top of oh rent’s due in a week and do I have enough in my bank account to pay that. So yeah, I think they’re constantly present and I think for most student’s, especially at the university, it’s impossible to just be a student. Monique, P. 6
SP5	+	when you’re given material being able to reconcile that material into your personal beliefs, with what you know, and then present that is I feel a form of participation. Because 1) it is not going half way into your head like

	okay think about this, boom you're done. No, being able to...when I think about participation, I feel like you're able to show how real these issues are. You're able to show how relevant um the topic is at hand. When you demonstrate it in your own thinking, your own life, when you apply it to yourself. (Rene, p. 4)
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HEI= HIGH ENERGY INVOLVEMENT

Code	+/-	Excerpt
HEI1	-	And I think that part of it is because students are wanting to be in that classroom experience and they like it and they'll get back into it after a while or something of that nature, but the subject matter frequently turns from one of interest to one of drudgery. And it's hard for professors to keep that high energy going through the entire semester. And this isn't me pointing the finger and saying this is your fault you need to work on this, it's like a marathon, you have to balance it out. And so what will happen is students show up to class less and less. I'm personally an online addict. If I can take online classes I will just so that I don't have to worry about taking that week off and showing up for classes and things of that nature. But when I do take those online classes, or even when I have classes I have to go to I notice that there are those students who can keep the high energy and more often than not they piss the rest of us off and just make us not wanna have it like that anymore. So it's not just professor high energy, it's student high energy, it's trying to keep it so that everyone wants to be in that front row. And the student norm is we don't want to. –Carina, p. 19, FG
HEI2	+	if the teacher is passionate about it, it just makes you, whether you are or you aren't, it just makes you that much more into the subject. I mean I've been in classrooms where, I don't quite remember but maybe we were learning about interpersonal communication or something, and by the end I'm like yeah I wanna go do counseling or something, this is so much fun you know?! But really it's just feeding off of that energy that was created in the classroom and what you were able to pull from that or not. –Nathan, p. 17, FG
HEI3	+	And I've been using participation as in like oh you know you speak up and say something in class but I wouldn't...I don't think I would. I would define that as more forced participation. Um, I think, and participation is intrinsically linked to engagement. Like when you are fired up and interested in the topic and you want to contribute and it's more...participation tells some sort of conversation. Back and forth communication and clarification and I think participation has to be...for it to be successful it has to be met on a bed of equality. Like, people have to have enough respect for their fellow classmates and the teacher and the teacher has to have enough respect for the students and their opinions and their variance of opinions to support that and not shoot it down. I don't know the best classes where participation occurs are the ones where you

		start out on a topic and then it veers away from originally what you were going to talk about in the beginning and you achieve something completely unrelated. It's organic. It's a natural progression. Monique, p. 3
HEI4	+	I was just shocked at how the room felt and how just...I think that often classrooms just feel so...really just completely apathetic like there will be the couple of people at the front who are talking and everyone is kind of annoyed with them at the back because they don't want to have to engage and they are just here because they have to be but it was funny because we weren't even having a discussion but everyone just wanted to be in that moment and wanted to be there and really just looking around it was amazing how engaged and in the moment everyone was... It felt supported and empowered and just...there is a sense of liberation when you can share something that is so personal and is so difficult for a lot of people. The fact that being in a room full of 25 of your peers and being able to share that even if you don't know everyone's names and if you feel comfortable doing that is incredibly uplifting. Monique, P. 9
HEI5	-	she's always really loud. She's WAY loud. And um, in when she talks, and I think she's older, I think she's like, early 30's maybe? But um, when she talks she's like, she is very way too eloquent. She's always like quoting stuff from the book and like really being really smart which makes me feel like, uh, I'm done (Fabian, p. 10; student participates and its negative)
HEI6	-	there was one, um, I think there was one incident in , [PhD teaching assistant's name]'s class that um (laughs) we were talking about, um, oh yeah yeah yeah, okay, we were talking about a chapter in that uh, that involved custody. So when parents get divorced you know who gets custody. And uh, there was this guy that raised his hand and was talking and like he like got really like personal about it...he was like...uh, and he was pissed about it too. He was like, I just wanna say this because like, I ...I have a three year old boy and you know I got divorced and I completely got F'd up and like, he swore in the class which is like, I don't care, but it was like that was the first time I've ever heard that. And , [PhD teaching assistant's name] didn't care but it was just like weird (Fabian, p. 12; student participates and its negative)
HEI7	+	it is something that makes you think. Like, or, like you have one of those ah ha moments to me. Like, oh I never thought about it that way, you know? I say like, for me it's kind of a feeling because and maybe I'm weird but like I get excited about learning and there is a level, you know maybe it's not the same as different things. Different things give you different levels of excitement, whether it's eating or having sex or you know...playing a video game. Like they're all different but they all provide some level of excitement, and learning does that for me too. So if I'm in a classroom and I get that feeling then I'm like oh yeah this is constructive, like when somebody is talking and I'm like " I never thought of it that way!" and I get this little excitement in me, so, to me that is constructive and helps move it

		<p>forward. Specific example...um...I'm trying to think. I think it's...I don't know if I can think of a specific example right here. Um...but...I mean any time it's just like, you move beyond the surface level of...what you're talking about. Beyond summarization, beyond definition. Um...like, when you move into critical thinking and uh, analyzing. So, like, the student can express or the teacher can express uh, like an opinion or...insight on this concept versus just here's what it is uh, or, anything like that or like or even sometimes now it depends on the subject matter. Examples can be I think constructive and they can be non-constructive. It depends on the context of the class subject matter and whether it adds to...and you know, so, and then too it's like, uh, it's very context based so maybe the teacher defines something and then asks like what do you guys think about it? But one student raises his hand says I don't really get what you mean by that? And then another student raises their hand and says what if you thought about it in this context or what if I gave you this example and then that student is like oh yeah, okay. That's constructive, you're helping each other out in this process of learning. (Nathan, p. 4student personal example; constructive)</p>
HEI8	-	<p>I think participation increases but the question is, is it constructive? I think participation increases in the sense of yeah you're getting more interaction. I think constructive, often often, not all the time, but constructive participation decreases at that point. Because they're so hot topic and there's so much strong feeling often associated with those subjects in different people, um, you get the people who are more closed minded and even someone naturally more open minded will become closed minded because of those stronger feelings. It's a hard thing for anybody to overcome those strong feelings you have with that. And in order to do that, um, I think it can often be, I don't know because I haven't seen it in a classroom, I think it's impossible almost and in a classroom with a lot of the super hot topic issues it can only be discussed in maybe a focus group or one on one things. (Nathan, p. 16—hot topic issues decrease constructive participation)</p>

PVD= PARTICIPATION VOCALLY DEFINED

Code	+/-	Excerpt
PVD1	-	<p>And I've been using participation as in like oh you know you speak up and say something in class but I wouldn't...I don't think I would. I would define that as more forced participation. Um, I think, and participation is intrinsically linked to engagement. Like when you are fired up and interested in the topic and you want to contribute and it's more...participation tells some sort of conversation. Back and forth communication and clarification and I think participation has to be...for it to be successful it has to be met on a bed of equality. Like, people have to have enough respect for their fellow classmates and the teacher and the teacher has to have enough respect for the students and their opinions and</p>

		their variance of opinions to support that and not shoot it down. I don't know the best classes where participation occurs are the ones where you start out on a topic and then it veers away from originally what you were going to talk about in the beginning and you achieve something completely unrelated. It's organic. It's a natural progression. Monique, p. 3
PVD2		What terms of participation—would do what Jim did, but recounts it as horrible participation because no one talked. But everyone was engaged and on their toes. Nathan, P. 21
PVD3	+	I think you're giving some kind of performance, whether it is speaking or eye contact. It can be as simple as paying attention with eye contact or it can be really, you know, physically contributing, like um...I don't know...playing sports or... (p. 5—Joy)

PID= PARTICIPATION INTRINSICALLY DEFINED

Code	+/-	Excerpt
PID1	+	And I've been using participation as in like oh you know you speak up and say something in class but I wouldn't...I don't think I would. I would define that as more forced participation. Um, I think, and participation is intrinsically linked to engagement. Like when you are fired up and interested in the topic and you want to contribute and it's more...participation tells some sort of conversation. Back and forth communication and clarification and I think participation has to be...for it to be successful it has to be met on a bed of equality. Like, people have to have enough respect for their fellow classmates and the teacher and the teacher has to have enough respect for the students and their opinions and their variance of opinions to support that and not shoot it down. I don't know the best classes where participation occurs are the ones where you start out on a topic and then it veers away from originally what you were going to talk about in the beginning and you achieve something completely unrelated. It's organic. It's a natural progression. Monique, p. 3
PID2		What terms of participation—would do what Jim did, but recounts it as horrible participation because no one talked. But everyone was engaged and on their toes. Nathan, P. 21

OOP= OPEN ORGANIC PARTICIPATION

Code	+/-	Excerpt
OOP1	+	I think participation goes both ways, between the teacher and the student. Um, so like if you have a teacher that asks you a question, right? And I think the better, like, the more open ended question it is the better it is. Because that way you can give your statement about what you think, about what it's asking, and raise more questions about the teacher and your classmates. So, like I did there, there's an arrow that goes both ways so you have to participate and then also your teacher has to participate with you and not just say, you know, oh the square root of 3 is 2, you know (laughs)

		just more open ended questions. (Fabian, p. 3; open ended questions; participation is two ways between teacher and student)
OOP2	-	but not like, not deviate from the topic you know, cause. I have one teacher and I'm not gonna say names...I have one teacher that um, he um, one class I swear we only had twenty minutes of learning the whole time in a two hour class because, and I mean it was, like I don't care because we were caught up and we were just doing a review but the whole time he spent talking about Harry Potter and like a bunch of movies and the world cup of women's soccer and...I mean it was fun because we're all talking about it but I could see some people that were right behind me and I could hear em they were like "uh, this is so pointless why are we here, blah blah blah" so there is that. And I understand what that kid was saying in the focus group about having two groups of people that go along with what the teacher's saying and the one's that are like so focused on learning that they don't want to talk about anything else besides the class which is nice and not nice at the same time. Sometimes you gotta have, like you're so overwhelmed that you gotta have the chit chat, about your weekend you know? But there are some times that if the teacher is constantly doing that...I mean, you might not learn and then when you get to finals you're like oh crap, what were we...we were supposed to talk about this in class but...we didn't. (Fabian, p. 3-4; open environment; but closed environment. Be close with students; but don't).
OOP3	+	way of teaching, very kind of like "I am the teacher and you are the students" and very authoritative (SIC) you don't have this interaction where kids now are more like...less submissive to authority and more like I know and I have my own ideas and you have to respect that or I'm not gonna listen to you. And you have to kind of adapt to that a little bit if you're a teacher, whereas before I think it was more disciplinary and stuff, so, I really had a hard time with him (Joy, p. 8—teachers authority)
OOP4	-	But I kind of just heard some people talking about you know teachers who have this way of controlling the room so that everybody has like an equal amount of participation or somewhat of an ability to pay attention and focus and have their voice be heard. And I thought that was really interesting and I think that's really hard to do but it's like, when it can be done, I feel like there is such an opportune moment to learn and it really is like there is something special about those kind of environments. (Joy, p. 3—)
OOP5	+	And I've been using participation as in like oh you know you speak up and say something in class but I wouldn't...I don't think I would. I would define that as more forced participation. Um, I think, and participation is intrinsically linked to engagement. Like when you are fired up and interested in the topic and you want to contribute and it's more...participation tells some sort of conversation. Back and forth communication and clarification and I think participation has to be...for it

		to be successful it has to be met on a bed of equality. Like, people have to have enough respect for their fellow classmates and the teacher and the teacher has to have enough respect for the students and their opinions and their variance of opinions to support that and not shoot it down. I don't know the best classes where participation occurs are the ones where you start out on a topic and then it veers away from originally what you were going to talk about in the beginning and you achieve something completely unrelated. It's organic. It's a natural progression. Monique, p. 3
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LFEO= LEARN FROM EACH OTHER

Code	+/-	Excerpt
LFEO1	+	. I feel like, I have some teachers who just talk and they like the sound of their voice which is fine. But I feel like that takes away from the opportunity to learn from each other and learn from each other's ideas and sort of progress from each others' ideas. You know, maybe someone disagrees with you and you sort of see their reasoning and you sort of disagree with yourself and I don't know, I feel like that is such a more constructive way to learn than just listening to someone lecture –Monique, p. 6 FG
LFEO2	-	There have been times for me where I don't wanna be involved. And one of the reasons has been, it's not so much the teacher, but what my other peers are saying or doing. For example, if they use the class as a forum, or a way to preach...it kind of detracts from the mood. For example, they'll say antecedal stories that are very...that...I feel that they don't add anything to the discussion. For example, I was in a, [professor's] constitutional...um, sorry, civil rights class and we were discussing free speech and one individual felt hey, I uh, I went uh skinny dipping in the fountain pool in front of the Salt Lake temple. And all of us, regardless of whether you're religious or not, were like, why did you tell us this? What is the point of you telling us these things? Do you want us to validate you as a person? I mean, one of the...the point I'm trying to make is that a lot of the student involvement, as much as I love it, it has to be constructive, it has to be contributing. I don't want it to be this forum for like, to preach your own personal vendetta –Rene, p. 7, FG
LFEO3	+/-	Um, but for me the biggest thing I notice when it comes to constructive participation is if it's already been said, don't say it again and a lot of people do and they'll think but yeah but for example...Um, when it comes to the way a professor or even a teacher in elementary school teaches a math problem and they have to teach it several different ways so that everyone can understand it in their own different way. People assume that everyone in class needs that. And needs to hear it those several different ways in order for it to reach everyone. That's not necessarily true, sometimes the first one is good enough, sometimes it's not. But if it's not,

		chances are that they are going to go up to the person who said it first and then that person can explain it a different way. So part of the problem is that everybody wants to make sure that everyone else is understanding it and they want to in essence be a hero and when you're the one who can make it click for someone else you get this little thing of pride and you're like yeah that was me, no big! But the problem is that you can't always be the hero because someone else is going to be as well. So when it comes to constructive participation I think part of the problem and part of the benefit is that people want to make sure everybody is understanding it (Carina, p. 3; constructive participation; be the hero)
Hero4	-	But if it's not, chances are that they are going to go up to the person who said it first and then that person can explain it a different way. So part of the problem is that everybody wants to make sure that everyone else is understanding it and they want to in essence be a hero and when you're the one who can make it click for someone else you get this little thing of pride and you're like yeah that was me, no big! But the problem is that you can't always be the hero because someone else is going to be as well. So when it comes to constructive participation I think part of the problem and part of the benefit is that people want to make sure everybody is understanding it (Carina, p. 3; constructive participation; be the hero)
LFEO5	-	Again, I think that non-constructive participation is somebody who's saying a story that's...not very relevant to what's being said. Like maybe it's linked in some way, but it really doesn't perpetuate the idea or the concept. So you're talking about, I don't know. If you're talking about, we're in , [PhD teaching assistant's name]'s class, I am in , [PhD teaching assistant's name]'s class, so if you're talking about gender stereotypes...if somebody says a gender stereotype that they know, like "oh my mom, she thinks this" you know like, okay, that's great, but how does that like move forward this whole idea? Type of deal. (Nathan, p. 3; student personal story not constructive)
LFEO6	+	it is something that makes you think. Like, or, like you have one of those ah ha moments to me. Like, oh I never thought about it that way, you know? I say like, for me it's kind of a feeling because and maybe I'm weird but like I get excited about learning and there is a level, you know maybe it's not the same as different things. Different things give you different levels of excitement, whether it's eating or having sex or you know...playing a video game. Like they're all different but they all provide some level of excitement, and learning does that for me too. So if I'm in a classroom and I get that feeling then I'm like oh yeah this is constructive, like when somebody is talking and I'm like "I never thought of it that way!" and I get this little excitement in me, so, to me that is constructive and helps move it forward. Specific example...um...I'm trying to think. I think it's...I don't know if I can think of a specific example right here. Um...but...I mean any time it's just like, you move

		beyond the surface level of...what you're talking about. Beyond summarization, beyond definition. Um...like, when you move into critical thinking and uh, analyzing. So, like, the student can express or the teacher can express uh, like an opinion or...insight on this concept versus just here's what it is uh, or, anything like that or like or even sometimes now it depends on the subject matter. Examples can be I think constructive and they can be non-constructive. It depends on the context of the class subject matter and whether it adds to...and you know, so, and then too it's like, uh, it's very context based so maybe the teacher defines something and then asks like what do you guys think about it? But one student raises his hand says I don't really get what you mean by that? And then another student raises their hand and says what if you thought about it in this context or what if I gave you this example and then that student is like oh yeah, okay. That's constructive, you're helping each other out in this process of learning. (Nathan, p. 4 student personal example; constructive)
LFEO7	-	And Ms. Red in the back raised her hand and proceeded to give a lesson on the meanings and the non-meanings of this religious symbol. Obviously from the perspective of someone you might meet in the liberal coffee shop that goes on and on about the Mormons of this state and that's not at all what the teacher is looking for. You know, what does this mean to you? Oh it means a religious symbol or the ABC's. But she felt compelled to just, I'm gonna tell you about my religious views, seeing this symbol just OH! I love talking about this. And then obviously there are students that are Mormons in the class, some that aren't, some that nod their head but wish she'd shut up. Some that might agree with her, some that might be offended by her. (sharing personal things; personal anecdotes negative) Jack, p. 8

TECH= TECHNOLOGY

Code	+/-	Excerpt
TECH1	+/-	Um, other thing is too like...I take notes, I bought a laptop like two semesters ago, or three now, and uh, so I take notes on that now and you know you're on campus so you're connected to the internet and uh, in...in that classroom I found myself not getting on the internet, not even opening the window at all because I didn't want that distraction because I wanted to hear what other people are saying. Versus like a class that I wasn't, I try not to, that's just me, but you know sometimes I will like open up the internet or like allow myself that distraction. Um, for example, in one class that I have, um, there's a lot that we talk about in like pop culture and stuff like that and in, [PhD teaching assistant's name]'s class if we ever talked about stuff I would make a mental note of it or type it in my notes and then look it up after class type of deal. Unless it was so like I didn't know enough about it and people were talking about

		it so much and I didn't know about the subject and I needed to get on there and get a quick snap so I could have context. (Nathan, p. 8;)
TECH2	+	technology for me helps me a ton both in and out of classroom. In the classroom because again if there is somebody talking about something that I don't know about, I mean I just did it in , [PhD teaching assistant's name]'s class that I don't know about, they were talking about this movie like Death Toll or Death Roll I mean I had no idea, so I just hoped on IMDB and it popped right up, saw the director, I'm really into director's so I'm like oh it's this director, now I have a basic framework that I can work with now (Nathan, p. 9; technology good)
TECH3	-	Um, I think the big way to be able to identify participation is how and how often the student's looking at you. Student's a lot of times will look at their laptops while they're typing notes and that's fine, but looking at the professor and then going back to typing is a simple way of saying it's you I'm focusing on it's you I'm typing about I'm not sending a message to a friend on Facebook. I've actually had a professor say that if you're using a laptop you need to sit in the front section because if you start playing on Facebook everybody's eyes shift to you automatically and so I know that you're not typing notes anymore and laptop privileges go bye-bye (Carina, p. 16)
TECH4	-	I mean, one of the things, like we've talked about with oh the people who just go off, one of the things that that also plays into is that it is a disrespect for that student because it is like, come on, no one wants to hear about your personal experience. You're not contributing at all. You're not being constructive. You're not being, you're not adding to why I'm here. You know, it's just a personal story about you, and so my respect for that student goes down less. And whenever she, or he, talks, um, then it's always like uh, I just kind of like tune out. That's when I jump on the iPod or I do something else because I'm like, well I don't need to listen to this right now. –Nathan, p. 13, FG

HT= HOT TOPICS

Code	+/-	Excerpt
HT1	-	I think participation increases but the question is, is it constructive? I think participation increases in the sense of yeah you're getting more interaction. I think constructive, often often, not all the time, but constructive participation decreases at that point. Because they're so hot topic and there's so much strong feeling often associated with those subjects in different people, um, you get the people who are more closed minded and even someone naturally more open minded will become closed minded because of those stronger feelings. It's a hard thing for anybody to overcome those strong feelings you have with that. And in order to do that,

		um, I think it can often be, I don't know because I haven't seen it in a classroom, I think it's impossible almost and in a classroom with a lot of the super hot topic issues it can only be discussed in maybe a focus group or one on one things. (Nathan, p. 16—hot topic issues decrease constructive participation)
HT2	-	Because especially with those hot topics, those are the one's you want to delve really deep in, like, okay, why do you believe this thing? Why do you believe this about gays or like why do you feel like gender is socially constructed and not biological...you really wanna delve into those things but you can't because when you increase the number of people your error margin or whatever increases and so then you're always gonna have that one person or so who is always gonna bring it back to the surface level. And then you can't go deeper because you have to address the issue that's brought up over here and then it's an endless circle. So you gotta...in order to delve deeper I think you need more like...less people. (Nathan, p. 17—going deep is negative; contradicts his previous statement that going deep is constructive)
HT3	+	And that's really kind of the preliminary grounds for having a good discussion, that everyone's comfortable. That, as I said before you can discuss very taboo and very hot topics like the nature of god, gay rights. And then seconds later switch over to a discussion on sports and still be best of friends and still be chill, I mean that's the first thing is that nobody takes it personally. That's the first, that's the grounding requirement. (Rene, p. 2—setting a comfortable environment to be able to talk hot topics)
HT4	+	We were discussing the concept of, what was it, oh yeah, we were discussing religion. And the criticism, or one of the sentiments around Salt Lake and Utah is that there is this idea that the Mormon church has a very strong hold on the politics. I can't verify that claim, I don't think you can verify that claim. And for me, there was one experience where, in the classroom, somebody made this assertion that you know they felt like religion is destroying everything, that it is Christianity in particular that has held back women's rights, gays rights, civil rights, all these things. And, not me, but another individual challenged this assumption of this individual and basically the idea that they fired back by saying that you know, you claim all these things, all these negative things about religion, but let me fire back and say, well, I myself am religious and I participate civilly, sorry, civically. And I try and make change. And then another individual cited, for example, Harry Reid, of the Senate majority leader. Harry Reid is a Mormon. But he also doesn't vote Republican obviously; he's a Democrat (laughs). And this individual used this example of you know Harry Reid who is Mormon took a lot of positions that would be considered liberal. He is in fact for gambling; legalizing gambling on the internet. He is in fact for, what is his other controversial position...wealth income distribution. A lot of these ideas that are not, that are not prominent, not really within the

	<p>Mormon culture, yet, he's Mormon, he holds them. And the reason why I'm bringing this up is because this challenged the individual on their claim. Another example is that, what's his name...before it was Rep. Chris Cannon there was a Democrat in Utah County.... I know they exist...(laughter) So this Democrat in Utah County, he was not...he was still a member of the LDS church, but again he took very liberal positions on things and this person also, the same person cited this person and said you know to claim that the Mormon church somehow has this high flying grasp on every individual politics is just wrong because I can cite examples of...or this person cited examples of how, you know, I just challenged your assertion. I provided you evidence, now you can either A) call me a liar or B) change your assertion or change your claim. And, for me that was...for me...seeing that and being able to sit and being able to, sorry...seeing that was like you know nothing is ever established. People can disingenuously claim one thing or another, but when they are pursued when they are pushed on those points, they will either A) crack or B) they will have to change something on their view. And that is what I feel is the refining moment, being able to change what you held at first and you either A) abandon it or B) you improve on it. That is really for me the refiner's fire. (Rene, p. 6-hot topics are good because they get you to think; refiner's fire and criticism good)</p>
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DoS=DEPTH OVER SURFACE

Code	+/-	Excerpt
DoS1		<p>it is something that makes you think. Like, or, like you have one of those ah ha moments to me. Like, oh I never thought about it that way, you know? I say like, for me it's kind of a feeling because and maybe I'm weird but like I get excited about learning and there is a level, you know maybe it's not the same as different things. Different things give you different levels of excitement, whether it's eating or having sex or you know...playing a video game. Like they're all different but they all provide some level of excitement, and learning does that for me too. So if I'm in a classroom and I get that feeling then I'm like oh yeah this is constructive, like when somebody is talking and I'm like "I never thought of it that way!" and I get this little excitement in me, so, to me that is constructive and helps move it forward. Specific example...um...I'm trying to think. I think it's...I don't know if I can think of a specific example right here. Um...but...I mean any time it's just like, you move beyond the surface level of...what you're talking about. Beyond summarization, beyond definition. Um...like, when you move into critical thinking and uh, analyzing. So, like, the student can express or the teacher can express uh, like an opinion or...insight on this concept versus just here's what it is uh, or, anything like that or like or even sometimes now it depends on the subject matter. Examples can be I think constructive and they can be non-constructive. It depends on the context of</p>

	the class subject matter and whether it adds to...and you know, so, and then too it's like, uh, it's very context based so maybe the teacher defines something and then asks like what do you guys think about it? But one student raises his hand says I don't really get what you mean by that? And then another student raises their hand and says what if you thought about it in this context or what if I gave you this example and then that student is like oh yeah, okay. That's constructive, you're helping each other out in this process of learning. (Nathan, p. 4 student personal example; constructive)
DoS2	Because especially with those hot topics, those are the one's you want to delve really deep in, like, okay, why do you believe this thing? Why do you believe this about gays or like why do you feel like gender is socially constructed and not biological...you really wanna delve into those things but you can't because when you increase the number of people your error margin or whatever increases and so then you're always gonna have that one person or so who is always gonna bring it back to the surface level. And then you can't go deeper because you have to address the issue that's brought up over here and then it's an endless circle. So you gotta...in order to delve deeper I think you need more like...less people. (Nathan, p. 17—going deep is negative; contradicts his previous statement that going deep is constructive)
DoS3	I hear a lot more about people's lives and I think she invites people to talk about themselves, versus just focus on the material. (Joy, p. 10 sharing personal stories good; just covering information bad)
DoS4	Okay. Well, the one that I view as constructive, the philosophy of religion class that I love...um... Well, how my professor approached it was this way. First he took an assumption that was widely held by a lot of um widely held by a lot of religious people, Christians in particular, and then he says, I want you to think logically about how the nature of God runs contradictory to itself. That was constructive. To take something you already hold, or generally a lot of people would hold, then to think about it. The problem with the feminism class that I had, again, not a knock on feminism, was again that it was more...it is a comment on the people in the class not the class concept. The people, as I said before robbed people of their individuality. The reason why it's refining but not constructive was because 1) it was like you're just some Joe Schmoe. They already assumed that somehow I'm this guy who...I know this sounds stereotypical but...somehow I'm this male who feeling that I wronged the female population is somehow making amends to right my wrongful ways and am therefore taking your class. And therefore, by being in that class, I am subject to all this punishment. When one I am in no way responsible for how the condition of women, let alone, yeah...that's kind of it. It's really...the refining in that process was that you're going to hold me responsible for something I had no control over. The point of me being in this class was to better understand the feminist position so that I can better

		myself and...learn. But again, I was robbed of that. I was...people, again, you know the saying of assuming, that when you assume you make an ass out of you and me. And I feel, again, that experience, that people...the people in that class assumed one thing, but my teacher, Dean Chatergy, he assumed a more reasonable thing, that his assumptions were based on actual things not some disingenuous assertion (p. 7-8, Rene)
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SoD= SURFACE OVER DEPTH

Code	+/-	Excerpt
SoD1		but not like, not deviate from the topic you know, cause. I have one teacher and I'm not gonna say names...I have one teacher that um, he um, one class I swear we only had twenty minutes of learning the whole time in a two hour class because, and I mean it was, like I don't care because we were caught up and we were just doing a review but the whole time he spent talking about Harry Potter and like a bunch of movies and the world cup of women's soccer and...I mean it was fun because we're all talking about it but I could see some people that were right behind me and I could hear em they were like "uh, this is so pointless why are we here, blah blah blah" so there is that. And I understand what that kid was saying in the focus group about having two groups of people that go along with what the teacher's saying and the one's that are like so focused on learning that they don't want to talk about anything else besides the class which is nice and not nice at the same time. Sometimes you gotta have, like you're so overwhelmed that you gotta have the chit chat, about your weekend you know? But there are some times that if the teacher is constantly doing that...I mean, you might not learn and then when you get to finals you're like oh crap, what were we...we were supposed to talk about this in class but...we didn't. (Fabian, p. 3-4; open environment; but closed environment. Be close with students; but don't).
SoD2		Okay. Well, the one that I view as constructive, the philosophy of religion class that I love...um...Well, how my professor approached it was this way. First he took an assumption that was widely held by a lot of um widely held by al lot of religious people, Christians in particular, and then he says, I want you to think logically about how the nature of God runs contradictory to itself. That was constructive. To take something you already hold, or generally a lot of people would hold, then to think about it. The problem with the feminism class that I had, again, not a knock on feminism, was again that it was more...it is a comment on the people in the class not the class concept. The people, as I said before robbed people of their individuality. The reason why it's refining but not constructive was because 1) it was like you're just some Joe Schmoe. They already assumed that somehow I'm this guy who...I know this sounds stereotypical but...somehow I'm this male who feeling that I wronged the female

	<p>population is somehow making amends to right my wrongful ways and am therefore taking your class. And therefore, by being in that class, I am subject to all this punishment. When one I am in no way responsible for how the condition of women, let alone, yeah...that's kind of it. It's really...the refining in that process was that you're going to hold me responsible for something I had no control over. The point of me being in this class was to better understand the feminist position so that I can better myself and...learn. But again, I was robbed of that. I was...people, again, you know the saying of assuming, that when you assume you make an ass out of you and me. And I feel, again, that experience, that people...the people in that class assumed one thing, but my teacher, [professor's name], he assumed a more reasonable thing, that his assumptions were based on actual things not some disingenuous assertion (Rene, p. 14)</p>
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CO= CALL OUT (INDIVIDUAL)

Code	+/-	Excerpt
CO1	-	<p>and I was like two minutes late and she was like okay everyone sit down and I walked up and I was like oh here's my paper and she was like, oh yeah I'm sorry you can't turn it in and I'm like, well oh, I thought it was before class and she was like yeah you're two minutes late and you can't turn it in, you should have turned it in before class. And I'm like, are you kidding me? And I was kinda mad about it like how dare you cuz I thought I knew this professor and she was like no, you didn't come on time, you need to go sit down and you're gonna fail that paper. So I sat down and I was just kinda like uh...and everyone was like looking at me like "what the heck" you know? And then she's like alright everyone get into your groups, and DD? And I walked up to her and she was like "can I have your paper?" DD, p. 15, professor calling him out negative</p>
CO2	+	<p>in my intro to sociology course I didn't really talk to my professor but I emailed her a lot and I'm like "hey I'm writing my next paper on this, do you think that would be a strong paper?" and she'd add comments like, yeah for sure. And then it turned like, in the classroom when I hadn't participated yet, but like in this class of like 200 people she um, uh, after about two weeks she made that connection of who she was talking to with the pictures and so then she was talking and was like "oh, I had a student email me about this and they asked me a really smart question" and then she was like (pointing) "you! O-o-DD? DD? In the third row, he asked me this question last week about"...and so by her calling me out I wasn't like, how dare you call me out, I was like, oh! She called me out, and so I think that took away that seatbelt and so I started participating more. And I started doing that thing where I was like "blah blah blah" (under breath) and she was like "who said that" and so I didn't say it you know but, I mean I guess that's one of my stories, is like, by her calling me out I guess, um, it was a form of</p>

		making me participate, I um, in my first semester kind of was like “oh my gosh, she called me out” but I took it as like she knows who I am and therefore I need to repay her by contributing more (DD, p. 10-11, professor called out positive
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COMF= COMFORTABLE

Code	+/-	Excerpt
COMF1	+	And that’s really kind of the preliminary grounds for having a good discussion, that everyone’s comfortable. That, as I said before you can discuss very taboo and very hot topics like the nature of god, gay rights. And then seconds later switch over to a discussion on sports and still be best of friends and still be chill, I mean that’s the first thing is that nobody takes it personally. That’s the first, that’s the grounding requirement. (Rene, p. 2—setting a comfortable environment to be able to talk hot topics)
COMF2	-	And then we flesh that out more to say well. Yes, we can be relaxed with people but at the same time let us not get detracted and start talking about, or sorry, not use the discussion as a personal forum. And I gave my example of how, of my...of the philosophy of feminism class, of why I dropped it, and just to...I remember I said something along the lines of, “ I have no problem with feminism but I have a problem when people use the class or any class for that matter to leverage their position”. I’m not there to learn of their position. I’m there to learn of the actual doctrine, the philosophy. I felt that that was not being achieved, and that is why I dropped...that is why I will drop certain classes because 1) I’m not there to hear them. Yes it’s nice to hear them contribute, but again it has to be able to serve as a means to learning the material. And I felt that when we fleshed that, when we fleshed that out, that was I think a high point of it. (Rene, p. 2-3; personal anecdotes negative)
COMF3	+	Um, the teacher asked, “What are evidences of women being oppressed?” And I raised my hand and I said, people flat out deny it. People say you know what there is no oppression, they’re in that state of denial. And the second I gave that answer I was immediately...I mean I was paying to the favor of the doctrine, of the uh, of the philosophy. Yet I was slammed by my other students they were like “well you’re a guy, of course you can say it doesn’t exist”. And I go, “that’s not...you’re not getting what I’m saying. People flat out deny it, I’m not denying it”. And it boiled down to this, the five minutes of for me this heated moment of like, look, I’m just basically saying that people will flat out deny that there is discrimination, and then...but they were mixing it up with no you just deny it. And I’m like, no, no, no, I’m not! And for me, it was a very humiliating experience and one of the reasons I left the class because 1) I’m not going to put up with, I mean I’m all for having an intellectual

		discussion but I do not wanna have it with people who have not reasoned, sorry, the saying, they've reasoned themselves into an unreasonable position. I do not wanna have discussions with those people (p. 3, Rene)
COMF4	+	On a day to day basis I feel very comfortable, I feel excited to go to his classes. I'm very, um, I can't speak for any other department but the philosophy department is very small and there is a small group of us and we're able to be closely knit together and like all of us, we all come from different backgrounds but at the same time we're able to just communicate with each other, excuse me (cough). We acknowledge our differences, we know we all have differences, but again we just don't care what each other believes. And on a day to day basis from a social viewpoint, walking into that class I feel welcomed. P. 5, Rene
COMF5	-	What I am concerned with is how do people defend. How do people arrive to a position and really, arriving at that position, having that position criticized, critiqued, and being able to fire back. That is really, for me, that's education. That is dynamic. Um...As one of my uh, philosophy TA's put it, the point of college is to be uncomfortable, or is to be comfortable with the uncomfortable. And, for me, if you become a better person and you educate yourself better by when you challenge yourself, when you're put in a position that academically challenges you, pushes you to think. (p. 6, Rene)
COMF6	-	We were discussing the concept of, what was it, oh yeah, we were discussing religion. And the criticism, or one of the sentiments around Salt Lake and Utah is that there is this idea that the Mormon church has a very strong hold on the politics. I can't verify that claim, I don't think you can verify that claim. And for me, there was one experience where, in the classroom, somebody made this assertion that you know they felt like religion is destroying everything, that it is Christianity in particular that has held back women's rights, gays rights, civil rights, all these things. And, not me, but another individual challenged this assumption of this individual and basically the idea that they fired back by saying that you know, you claim all these things, all these negative things about religion, but let me fire back and say, well, I myself am religious and I participate civilly, sorry, civically. And I try and make change. And then another individual cited, for example, Harry Reid, of the Senate majority leader. Harry Reid is a Mormon. But he also doesn't vote Republican obviously; he's a Democrat (laughs). And this individual used this example of you know Harry Reid who is Mormon took a lot of positions that would be considered liberal. He is in fact for gambling; legalizing gambling on the internet. He is in fact for, what is his other controversial position...wealth income distribution. A lot of these ideas that are not, that are not prominent, not really within the Mormon culture, yet, he's Mormon, he holds them. And the reason why I'm bringing this up is because this challenged the individual on their claim. Another example

		<p>is that, what's his name...before it was Rep. Chris Cannon there was a Democrat in Utah County.... I know they exist...(laughter) So this Democrat in Utah County, he was not...he was still a member of the LDS church, but again he took very liberal positions on things and this person also, the same person cited this person and said you know to claim that the Mormon church somehow has this high flying grasp on every individual politics is just wrong because I can cite examples of...or this person cited examples of how, you know, I just challenged your assertion. I provided you evidence, now you can either A) call me a liar or B) change your assertion or change your claim. And, for me that was...for me...seeing that and being able to sit and being able to, sorry...seeing that was like you know nothing is ever established. People can disingenuously claim one thing or another, but when they are pursued when they are pushed on those points, they will either A) crack or B) they will have to change something on their view. And that is what I feel is the refining moment, being able to change what you held at first and you either A) abandon it or B) you improve on it. That is really for me the refiner's fire. (Rene, p. 6-hot topics are good because they get you to think; refiner's fire and criticism good)</p>
COMF7	+/-	<p>I mean say you have a very outgoing student. A student who is comfortable in this environment. A student who is surrounded by students of their culture. Everything they eat drink and live, they aren't in student dorms, they are with their parents off campus. Their whole life is a comfort zone. Therefore their esteem is higher they might have friends in the classroom they might know the teacher very well they might speak the same language as the teacher you know that person might raise their hand every time a question is asked and have a nice long answer. Whereas, a little Japanese exchange student who is smaller than everyone, eats different food than everyone, speaks different languages than everyone. The only friends she knows how to make are other Japanese students on campus but they might not be in the class. You know everybody is taller than you and ..you know, you might have feelings where you don't feel like you can talk over other people. In our culture we make contact with everybody all the time, in her culture they don't. So at the same time, other students might not respond to that, may not approach them. Because I can't make eye contact with you and things like that. So if you were to take these two different students with these completely different personalities, they both have a potential to receive an A in the class, but they will receive that A through different means. Jack, p. 5</p>

APPENDIX H

FACEWORK CODEBOOKS

Facework Examples by Name

Focus Group:

Shannon: My name is Shannon Ma. Um. The reason I came here is cuz, uh, for uh my family it's like the best thing to do for like Asians to go to the U in Utah (laughter) so I thought, ah, Ill go with the crowd (laughter). I honestly want to be like a chef and go do my own stuff but I wanna make my parents proud and everything. My sister came here and I want to follow in her footsteps and after I graduate I'll go somewhere else (laughter). So yeah, that's about me. (Shannon, focus group, p. 2)

Monique: I honestly feel kind of disconnected I mean it's obviously a commuter campus. I mean I live off campus, I have two different jobs and work like 60 hours a week off campus. It's like, I'm only here for those days and times when I have classes and so its like. I don't know, I haven't really made a group of friends through going to the university or anything like that, but I don't know, that could definitely just be my personal experience.

Jack: Well you have now

All: Yeah! [laughter, Monique laughs]

, [PhD teaching assistant's name]: yeah. Can you talk about a time, um, where you were in a class that you felt comfortable in. What, if you can maybe just tell us a little bit about what that classroom feels like, what's going on in a classroom like that.

Joy: Yours (to , [PhD teaching assistant's name])

All: Laughter, chaos erupts. Hahaha!

[PhD teaching assistant's name]: laughs. Um, let's pretend that we don't know each other. [laughter]

Joy: Yeah, I don't know you. [laughs] I just made that up. [laughs].

when there's a classroom and only one or two or three people talking all the time you kind of have that feeling of "uh, I need to shut up" like, you know, people came to learn from the TEACHER, you know (laughter from group) and not me (Nathan, focus group, p. 6)

Monique: Um, yeah, um I love the things that people have been saying. (Monique, focus group, p. 7)

it kind of detracts from the mood. For example, they'll say antecedal stories that are very...that...I feel that they don't add anything to the discussion. For example, I was in a, [professor's] constitutional...um, sorry, civil rights class and we were discussing free speech and one individual felt hey, I uh, I went uh skinny dipping in the fountain pool in front of the Salt Lake temple. And all of us, regardless of whether you're religious or not, were like, why did you tell us this? What is the point of you telling us these things? Do you want us to validate you as a person? I mean, one of the...the point I'm trying to make is that a lot of the student involvement, as much as I love it, it has to be constructive, it has to be contributing. I don't want it to be this forum for like, to preach your own personal vendetta. (Rene, focus group, p. 7)

It ended up being a forum for where people just complained. And, I didn't enjoy that. I came to learn the material, I wanted to learn directly from the teacher. And I'm not saying I don't want to hear from others, but there has to be a balance between good, constructive discussion versus pure ranting and raving, which leads to an anger match between people. (Rene, focus group, p. 7)

Jack: You know, some days it's overwhelming just to be here because so many other students have heavy opinions and it just is as frustrated as I am it makes it difficult to have group work. And the last thing I want to say...I don't want to take too much but I also have to go here in a second. (Jack, focus group, p. 9) justifying

Nathan: Okay, so Rene. Like, what we said. Interaction is good, but constructive interaction is vital. Because, um, I've been in classes where there's tons of interaction. Like he said, it was more a forum, or "this is what I did this week or here's my experience with that" and it didn't seem to ADD to the class that much. And people would get uncomfortable and be like, great, this person's gonna talk again. Or great, we're going to be hearing another story...a personal story...that doesn't really relate. Um. Whereas the teachers that can not only encourage interaction but GUIDE that interaction so that it meets classroom material and the subject matter and everything is a whole tone better. So, it's not just interaction but it's constructive interaction. (Nathan, focus group, p. 9) guide interaction to save face

Carina: First with regards to constructive interaction, the first thing that pops into my mind is that if at any given moment you can look around the room and see people nodding their heads or shaking their heads or at the very least looking at you intently, that's constructive interaction. If it forces people to stop and think. Not think too hard, like okay wait, where are you going with this? Not a quizzical look, but straight up honest, okay, I can see where you're coming from, I disagree, but I can see where you're coming from. Those types of looks are how you can tell that easily. (Carina, focus group, p. 10)

feedback from the class gives you the green light...or it doesn't just like speaking exactly to that. Especially I saw just when the clipboard went around your guys' majors. I don't know what it's like in the communications department but with psychology especially it's like, we have a highly researched centered university and, I mean in the psych department it's great that you get these amazing, you know, internationally published full professors giving you lectures, but, at the same time their major goal in life is to research, it's not to teach students and especially, you know, dumb, undergraduate students and so, not only are they not good at facilitating communication, they legitimately don't want to hear your opinion. And, I've never actually had this from a psychology professor but I had an art history professor who would just like give you credit for participating in the class so you you HAD to do it but, laughs, at the same time, if there is ever an argument or someone contested a piece of art that he thought was amazing, he would just say that well, I'm the full professor and you're the twenty year old, I have the authority and you're wrong. And that's almost impossible to have you know, productive conversations in that environment. (Monique, focus group, pp.10-11)

Nathan: Yeah, uh, students can tell the difference between a research professor and a teaching professor. I mean, I literally sign up for almost 18 hours or more every semester the first week and I go to those classes and I sit in their class for an hour, maybe an hour and a half and I can tell right away what their teaching style is, if they're a research or teaching professor, and if they're a research professor, they can be, but most of the time I drop them right away. I mean, one of the biggest markers for a research professor is like what she said. "I'm the teacher, I'm the authority, I know better. And if you talk out or talk out of what I believe then I'm going to shoot you down".

Carina: "And I have the FACTS to prove it!" (Nathan and Carina, Focus group, p. 11)

But then with the students, um, like we've talked before about personal relationship between the student and the teacher, but I think as important too is the personal relationship with your classmates. Or the respect of your classmates. I mean, one of the things, like we've talked about with oh the people who just go off, one of the things that that also plays into is that it is a disrespect for that student because it is like, come on, no

one wants to hear about your personal experience. You're not contributing at all. You're not being constructive. You're not being, you're not adding to why I'm here. You know, it's just a personal story about you, and so my respect for that student goes down less. And whenever she, or he, talks, um, then it's always like uh, I just kind of like tune out. That's when I jump on the iPod or I do something else because I'm like, well I don't need to listen to this right now. (Nathan, focus group, p. 13)

DD: Well I have this thing inside me where I know that if I participate it's going to benefit me, but for some reason I never do. It's not that I'm afraid to speak up or anything, I just I have this urge that I wanna participate and I know they want me when they're like anyone, anyone? And then I have that sympathy because no one is participating and they're trying to get us to participate, but then again I have some weird thing that's like, Don't do it, don't do it. And once I do it's like oh I love and now I can do it, you know? But it's just like, um, throughout orientation we're just always like, "go visit the Career Center" or "go see your advisor more often" or "go talk to office hours" and I'm always like uhhh, but once I do that I'm like why didn't I do that before?! So I always have that personal struggle but when it comes to participating it's almost reassuring because you mention something and they're like yeah you're right, or you're close, you know, instead of me answering and they're like, ummmmm no, is there anyone else? And I'm like, uh, you asked me! Now I don't wanna do it again (DD, p. 15, focus group) this is the seatbelt in action!

the problem is that whenever you talk the first thing that pops in my mind is that I'm taking away the opportunity from somebody else to do the same. Like he was talking about, it comes from that inner conflict, it comes from the fact that you're like I want this to happen and I think that'd be great and the voice in the back of your head is like kiss up! Or let somebody else do it, you've already talked enough, let somebody else do it. So it's one of those where you want to learn but in the same breath you're like...mmmmmmmm (Carina, focus group, p. 16)

Nathan: Yeah, the other thing is that in classroom participation more so than the teacher going off of what he said, when other students go off of what you say, then you kind of feel like oh I did say something cool!... Because sometimes you feel like the teacher is like yeah that's cool, but he's supposed to do that. Whereas as student has no obligation to you whatsoever, so when they use what you say, it's super encouraging. (Nathan, focus group, p.16)

I like what you said and I totally agree, but if I were to classify a typical university student in comparison with our university to other high ranking ones, I would say that the typical student has an ulterior life. Which is unusual, we're not..we don't identify just as students. We have a lot of parents, we have a lot of married couples, we have a lot of people who work full time jobs off campus and live off campus and pay rent and have no support from there, you know, rich parents who are paying for their ivy league education

you know, we have ulterior lives. I guess that'd be the typical student. (Monique, focus group, pp. 18-19) social face is not just as student

Carina: I think the typical student, at least when it comes to classroom participation, is one who realizes...k. Let me clarify real quick. Depending on the point in the semester, for example, the beginning your typical student is one who thinks, yay, I'll take notes, I'll be going to this class frequently. Cuz let's face it, it's not like somebody else is signing them up for these classes, they know what they're getting into, this is more than likely something they're interested in because there are so many options here. It starts out with high energy, note taking, everybody wants to be in the front row. After the syllabus is released, then you get the distinction between front row and second row, depending on what it says. But the further you go in the semester I think that you get students that want to further distance themselves from the reality of that classroom. I know I do... And I think that part of it is because students are wanting to be in that classroom experience and they like it and they'll get back into it after a while or something of that nature, but the subject matter frequently turns from one of interest to one of drudgery. And it's hard for professors to keep that high energy going through the entire semester. And this isn't me pointing the finger and saying this is your fault you need to work on this, it's like a marathon, you have to balance it out (Carina, p. 19, focus group)

Monique: I've had a lot of teachers grade if you participate but I had one who actually, if you said something during the class she would write your name down and keep an actual tab of who was saying things. And it was very stressful because some days like you guys were saying you're there because you feel like you should be but you're exhausted from the rest of life and you just don't wanna talk and so when someone's writing your name down, that means that people who don't have anything to say are forced to say things, you know? (Monique, focus group, p. 20)

Carina: I just wanted to apply something that she just said a split second ago to something we were talking about earlier. When you have forced participation and that drive to just say something so that the professor will write your name down, we get into that issue that we were talking about earlier where you say crap; stuff that has nothing to do with the course, stuff that everyone in the classroom just looks at you and says why would you even bother opening your mouth? And so I think forced participation ends up leading to that, you know, non-constructive participation and it just becomes this huge domino effect because then students don't respect you when you do speak because they're annoyed with what you're saying. And you want to talk less but you still need to talk for those points and then it's this disgusting little cycle that completely ruins your self-esteem for that class and makes it so you have no friends. (Carina, focus group, p. 21)

MONIQUE

There's a big difference between participating in discussion and writing an essay and answering a question. I think that when you write a paper for the teacher, you're in a lot of ways marketing toward what the teacher wants but when you're participating to the

classroom and it's not the right environment you have to market to not only what you think the teacher wants but what you think your fellow students want to hear (Monique, Individual Interview, p. 3)

M: I did take a really interesting class in psychology it was called Gay Families in America. And it was interesting being in that class, as a queer individual, I felt more at home there than I have anywhere else at the university, but at the same time there is a definitive assumption that 99% of people in that class were some element of the LGBT community. And looking at that on the flipside it's like what would someone who wasn't part of that community feel like and I talked to people who I was like oh you're straight and of course I'm cool with that (laughs) like I don't care, but it's like they didn't give any indication of that in class you know it's like, they kept it as closeted as a queer individual would in a different class. And just, uh...and so it's that opposite shift in dynamics and just the things that people are willing to share about themselves and aren't and how that influences how they participate and what they do and don't say and just, we heard all these stories that I would never hear in a different classrooms about you know, growing up gay and what their dynamics were like and what their politics were like. Interesting. (p. 6-7)

K: Would you be willing to share a little bit about how you negotiate, like what you're going to say in certain classes. How do you decide when to share and when to be quiet? You know? How do you decide when to join in?

M: Yeah, I think it's easier in small classes. It's easier when the professor has made it clear that, not necessarily an environment of confidentiality has been maintained but also the respect for your fellow students. Like, I had an honors professors where participation was required, you had to as part of your grade, so there was that element but he made it...he was a comfortable enough person and he was a wacky enough person I guess I should say that some originality and uniqueness and off kilterness was admissible and almost encouraged by his presence and so I think that, and I think this happens all the time, it's not just in the classroom, we say things that we think are appropriate to the situation and are going to cause the results that we want and hopefully we say things that are going to be the most effective. And I think that's just how people run through their lives but at the same time, anyone who has been in a fight knows that sometimes you say things that are purposefully insightful and you know are going to push the other people's buttons and I think that happens in a classroom as well. I think that there are some student's that do that all the time, they know they are saying things that go against the norm and they want to cause discussion and they want to cause you know that out roar (laughs) but I think that that...it takes a different person to do that all the time. And so most the time students are...a lot of participation and a lot of when you decide to say things and don't is what's going to...not even necessarily contribute to the conversation but I'll make my voice heard in a way that people are expecting it to be heard.

K: Interesting. Have you ever...and this might sound like a strange question, but have you ever felt unsafe to share your opinion or to share in the classroom?

M: Um, not so much unsafe...I think that...I've never felt in a situation where like, if you know I said something that I was, I would be afraid of getting beaten up or something like that but not in like personal safety but I think that you certainly censor yourself. So, it may not be as much unsafe as unwilling. And I would almost go so far to say unable to say certain things because of the disdain that would follow because of the inability to further communicate and grow a relationship with your peers because you know that information would be so unacceptable to them.

K: Okay, and can you think of information that you have censored? Can you think of specific examples?

M: Oh I mean just any sort of hot topic. I mean I wouldn't raise something that is really debated and politic. I wouldn't voice my opinion on abortion or something like that. But mostly just elements of my personal life, I wouldn't... Especially being in Utah I wouldn't come out and tell people about the kind of sex I have, or something like that, you know. But further than that, everyone wants to be accepted by their peers so I wouldn't necessarily share that oh yeah, both of my parents are professors who make tons of money, know that, you know especially at the university people come from hard backgrounds and have had to pull themselves up by their bootstraps and are working 60 hours a week to put themselves through school you know and you don't want to necessarily communicate something that will make them feel like you don't necessarily have similar backgrounds, you know, even if the truth is we're similar, (laughs) you know, I work 60 hours a week and I put myself through school. But it's just that certain knowledge like that, even if you know the concession was made that we are at the same place, we're both working really hard to be here and we know what it's like to be hungry sometimes and have to calculate every penny to pay our bills but you want people to be able to come to that sense of empathy in the easiest way possible so you don't mention information that will make it harder for them to relate to you. (Monique, individual interview, p. 7-8)

FABIAN

K: yeah, so what did you think about it? The focus group?

F: um, it was good, I mean um...some of the stuff I heard people talk about I like had no idea was happening, you know...

K: Really...can you think of an example?

F: Um, I think it was one of the guys that said something about the teacher doing something completely different in the classroom and actually him telling the teacher "I don't think this is relevant to the classroom" I was like, wow that's kinda weird to say to the teacher

K: how'd that make you feel when you heard that story?

F: uh, awkward!

F: but you know, it's his point of view which I respect but I wouldn't do that (Fabian, individual interview, p. 2)

K: that is a different role. Do you feel that in class that the teacher is very separated from us?

F: Um, on a level. Like, and the reason why they're different is because you have to show a certain amount of respect to your teacher because they're not your buddy that is sitting around next to you. You can't just be like, oh what's up buddy how's it going. Some teachers might let you do that but even if you do you still have to show them some respect because even if they're your same age, you know, they've been doing this longer and they know what they're talking about or hopefully they know what they're talking about. (Fabian, individual interview, p. 4)

I think that your entire body language changes cuz sometimes when you're not paying attention or when you're just there and just going through the motions I think you're like laid back and just like you know takin notes...but when you're engaged and there is something that you actually wanna learn about you kinda lean forward or sit up straight like what I do is I usually put my hand on my chin and just like full on dive into it so like my eyes ears mouth etc are all focusing on the teacher and what it's all about so I think that's that is my way to... (Fabian, individual interview, p. 5)

I gave a brief description of the article and then I just went off on my opinions on what I thought about this and you know what would happen if I had a kid like that...um and...the whole class was engaged on it, well most of it, like um there was some people that didn't talk at all but...and um, [PhD teaching assistant's name] was um, you know like we were going back and forth to everybody which was nice and then after class I was like this was good, I liked it.

K: awesome, what did that feel like when it was happening?

F: Um, I don't know, it's hard to explain. I think it felt like um...important. You know? Um, meaningful. I think. (Fabian, individual interview, p. 6)

F: and so, you know, the fact that I have to work because I support my family a little bit and they don't pay for anything else for me. So I pay for everything, so like sometimes, there's days that I go to class and I'm completely not paying attention about anything because I'm thinking about alright so, how many hours I'm gonna work this week and like, what bills I'm gonna pay, um, you know...and it sucks (laughs)

K: totally

F: so, you know, I wish there wasn't that factor, um, so I can just like focus more and I can spend more time in the class, because I like, really wanna graduate really fast because I think I'm um, I um, I outgrew my age, I think. Because I have a lot of friends who are you know still partying, some are going to school some are not and they're going out every weekend and you know, blah blah blah, and I'm just like, okay, so I started my own company now and I wanna focus on that (Fabian, individual interview, p. 7) And there's this one girl, she fits the description, and I'm being so stereotypical right now, but um, so there's this girl that um, you know, she's um...she's got the big backpack and on top of that she always comes in with books on her hands, um, and um, she sits way in the back

K: interesting

F: I don't know why but um, she always talks. She always makes commentary about the questions that the teacher asks. And um, she's always really loud. She's WAY loud. And um, in when she talks, and I think she's older, I think she's like, early 30's maybe? But um, when she talks she's like, she is very way too eloquent. She's always like quoting stuff from the book and like really being really smart which makes me feel like, uh, I'm done

K: which makes you feel stupid, totally (laughs) What does that do for the classroom environment when she starts talking?

F: I don't know, I mean i've tried to look around a little bit without being too obvious and like people are just looking and like, one girl I saw, she looked at her and she rolled her eyes and, so all the people are paying attention to her and some other people just don't care. And then...I don't know, let's see what else, what other kind of...I mean then you have your regular people, your regular students or your part time students. Um (clears throat), um so I think it's like, um, how comfortable you feel talking in class. Um, and I think a lot of people are afraid to speak their mind because they're...I was like that, um you know, I always feared that I'm gonna sound stupid. Now I don't care if I sound stupid or not because I don't know these people. And so, I don't know, I'm just speaking what I think, so.

K: yeah. Where do you think that fear comes from, you know that fear to look stupid or sound stupid

F: high school

K: how come?

F: um, well, from personal experience. Um, (laughs) and this is when I was um, when I was probably like two years after I came to here, to this country, and they, we were in history class and for some reason I landed on AP History, which I hated, (laughs)

K: makes me tired just thinking that (laughs)

F: but um, it was one of the first days of class and the teacher was talking about a war and I thought she said something about um, like, the cessation thing if that's what it's called and she was like what war is that and I raised my hand and I was like oh that's the civil war and everybody just laughed and they were like oh hahaha you're dumb you know it was the revolutionary war, blah blah blah, and so you know, I felt bad and you know humiliated so after that it kinda was like, back away, or wait until somebody said the response and I would follow up with that. But, um, yeah, kids are mean. Kids are really mean in high school and um...you know if you're...if you fit a specific group of, like a clique right. So if you're a jock you don't wanna sound smart because then your jock friends are going to be like oh you're smart, don't hang out with us anymore. Or if you're one of the pretty, dumb girls that is actually smart but doesn't talk because she you know

K: wants to fit in that group

F: or if you're like the really nerdy guys then you're all talking or if you're just a regular high school student but you know you don't wanna, you know, you don't wanna attract...you don't wanna get that feeling of being made fun of, I guess. (Fabian, Individual interview, pp. 10-11)

F: Um, I don't know. I mean I don't really make friends in college (laughs) um, because I just wanna go to class and be done with it and go to work. (Fabian, individual interview, p. 12)

the thing I've noticed more recently because...the university and colleges have realized that you know, people don't interact in class they don't participate. But, um, now that it's a requirement in most classes, um, like I feel like crap I gotta talk for at least 5 minutes in each class so I can get a good grade. And like, I don't know, it's like really weird, like you know, aspect on grading people because you have the people that you know naturally participate and you have the people that don't participate and then you have the people that participate because they feel they have to.

K: gotcha

F: so, I don't know. I never really understood how it works because all teachers are like oh we'll grade you on your participation, so like, how does that work? Do I talk for 10 minutes straight and I get a point each class? Or...depending on how many times I raise my hand? Like I don't know, I don't understand it. I don't have a problem with it because I naturally tend to talk about things, um, but I mean I think about people that never say

anything and I'm like, huh. They're probably gonna have a bad grade. (Fabian, individual interview, p. 13)

CARINA

frequently I'll have issues with constructive participation and wonder if I'm actually doing that because when I talk even like now my brain actually shuts off and it just feels like my mouth is moving and I have no clue what is happening and at the end it's like okay we just had a conversation and it's like great, okay, I think I did alright but it's just one of those things that I worry that I am not doing that constructive participation and so what I can notice is if my voice starts to get rougher or drier that's my sign to stop. Um, but for me the biggest thing I notice when it comes to constructive participation is if it's already been said, don't say it again and a lot of people do and they'll think but yeah but for example...Um, when it comes to the way a professor or even a teacher in elementary school teaches a math problem and they have to teach it several different ways so that everyone can understand it in their own different way. People assume that everyone in class needs that. And needs to hear it those several different ways in order for it to reach everyone. That's not necessarily true, sometimes the first one is good enough, sometimes it's not. But if it's not, chances are that they are going to go up to the person who said it first and then that person can explain it a different way. So part of the problem is that everybody wants to make sure that everyone else is understanding it and they want to in essence be a hero and when you're the one who can make it click for someone else you get this little thing of pride and you're like yeah that was me, no big! But the problem is that you can't always be the hero because someone else is going to be as well. So when it comes to constructive participation I think part of the problem and part of the benefit is that people want to make sure everybody is understanding it, that's a good thing, but they want to make sure they're the ones that they're understanding it from. (Carina, individual interview, p. 3)

K: So, I'm interested in how you talked about...(pause)...you said sometimes I wonder if I'm, when I'm doing it. So I'm curious, when you're in a classroom, right, how do you decide when to speak and when to stay quiet?

C: I used to only allow myself to talk uh, one out of every three classes.

K: Interesting

C: And what I would end up doing a lot and this was especially during my freshman year because it was such a big issue because I was used to high school and I'm like okay I know I need to work on this, I'm acutely aware of the fact that it needs to get fixed. And what I would do a lot is I would mutter under my breath what the answers were. So even when it's something simple, the professor is asking a question and no body is raising their hand I would look down and mutter the answer and when it got to bigger classrooms I would be like oh my gosh you guys come on and I would whisper it to the person around

me and it would always make me laugh when the professor would finally figure out that I was whispering. And it wouldn't always happen. Sometimes I would have the completely wrong idea but more often than not it happened that way and I was just like I wish I could talk, I wish I could talk. I did talk to a professor of mine about that because she was wondering why my class participation was so erratic, some days I would stick to my plan and some days I wouldn't. And so I told her about muttering under my breath and so she started watching my lips move and then making me talk. Um, eventually what it got to is I answer the question if it sounds like nobody else will. And that's my focus for everything or if it's something I'm dying to answer and I mean it has to be something that I will answer no other questions just because I want to get this one. Um, I did an activity at Leadershape and they had us going to different groups like most likely very likely etc. etc. for what we would do in a situation and I kept wanting to raise my hand and say what I'd do and I was like nope, there is going to be one that I really really want to and so I just stayed quiet and it turned out that the very last one was one that I was dying to answer like with a fiery passion and so because I hadn't answered anything prior to that they did call on me to answer that one and I was like okay, good call, good job, you got through that one. But for me it's just more of just trying to feel out the situation and keeping in mind that there is probably going to be a question that I want even more coming up and so as long as I'm willing to recognize the fact that if I've answered three questions prior and it gets to the one that I want to chances are I'm not going to be the one to get called on and it's like, curses. (Carina, individual interview, p. 4)

C: And it's not even a university classroom management thing it's even simple things like in middle school or in high school I don't think there is a soul out there who hasn't heard somebody be told by the teacher "let's let someone else answer" and even if wasn't told to you even if it was told to somebody else, you've heard somebody be told that even if it was just on TV so it's one of those things you inherently know, okay, they're looking for somebody else and so if you want to be that somebody else you have to hold back enough and know when to speak up and be willing to... I always view it like stock and stuff like that... just hold off until it's at it's peak and then... go for it. (Carina, individual interview, p. 4)

.. but even that, it doesn't require talking at all, it just requires you looking at the professor, you actually thinking about what they're saying and if, chances are if you're thinking you are going to have questions and professors like questions. Some of em don't, but generally speaking professors like questions and so if you're doing that you don't necessarily have to answer their questions but just being there means that you are participating in class. (Carina, individual interview, pp. 4-5)

then after he was like "Carina come see me after class" and I was like what did I do? And it turned out he just wanted to make sure that I was feeling okay and comfortable with the phrasing he was using and he wanted to know if I had any issues and I was like you're doing fine and it's not an issue in the slightest and even little things like that where he was willing not to say "I'm the professor and this information I'm giving you is

important and you can take it or leave it” but rather he was wanting to make sure that he was still respectful of, respecting of the student and their backgrounds and they’re understanding and I don’t know, just being more than a lecturer makes it so that you want to go to class and you want to get involved and you want to make it so that they’re impressed with you as you’re impressed with them. (Carina, individual interview, p. 7)

. If it’s not something that can inspire further conversation, it’s not a firework. If it’s something that turns students against you for annoyance reasons, I mean, you can disagree with somebody and not be annoyed by them. It’s very easy and very simple. I disagree with my friends all the time but I’m not annoyed by it. It’s more like, you’ve got your perspective and I’ve got mine. Those who are annoying in said disagreement are the ones who go into that whole so it means this right? And they’re saying this or that or the other. And it’s like not basically, that’s exactly what he said. (Carina, individual interview, pp. 8-9)

And I think that for women, that aspect of my category it’s difficult because of the fact that none of us are willing...I say none of us, few of us are willing to take the aggressive stance and to have those arguments or to say those comments that are going to become fireworks. We want, pointing to the picture for a minute, we want all of these people smiling. We’re not willing to say a comment that is going to make somebody upset or fight our arguments I notice that a lot of women do that. That comes from being a woman and watching women and how they react in the classroom (Carina, individual interview, p. 11).

And being African American I’m...apart from being an absolute oddity living in Utah, less of an oddity living in Salt Lake City, I feel like in a classroom environment because most people who...I’m gonna be blunt, because that’s what I do. Most people when they see black people is in a movie, most Utahans. I was signified as the black friend through high school and part of college. The said thing is that I was the black friend by friends who had friends who were three shades darker. But because these other black friends who would be even darker than I was, weren’t portraying ...and I don’t even know if stereotypes is the right word because it’s not quite there but weren’t portraying aspects of the classic African American that is portrayed in today’s movies and music videos where the women are seen as psychotic and intense and blunt and scary and mean and all these different things and that’s how African American women are viewed and everyone says you shouldn’t stereotype and all that stuff (Carina, individual interview, p. 11)

NATHAN

you know like uh, participation for me is um I think it goes it’s two way like I think teaching really is two way. Because it’s a social interaction right and so it requires both the teacher and the student to be, uh, forgiving, to be willing, to be compromising in their interaction together (Nathan, individual interview, p. 10)

well I think the Mormon church here in salt lake is a hot button issue itself. It's a hot topic issue because you have the Mormons who will defend the church...uh, "defend" I should say "the church" down to the death and like, I don't know, sometimes you have to think about what people are saying and try to get what they are whereas as other people are just defensive defensive defensive type of deal. Gays of course and with that Prop 8. You know that's huge in California anytime you talk with someone down there. Um, what else would be? Um, I mean in my class now, gender? I mean that's sex, that's all very much a...you know...you get into stuff and it's like okay, well this is what my religion says this is what my school says and um, for me it's how do the two work together, you know? Whereas for a lot of people these days see it as an either or type of deal. (Nathan, individual interview, p. 16)

I think participation increases but the question is, is it constructive? I think participation increases in the sense of yeah you're getting more interaction. I think constructive, often often, not all the time, but constructive participation decreases at that point. Because they're so hot topic and there's so much strong feeling often associated with those subjects in different people, um, you get the people who are more closed minded and even someone naturally more open minded will become closed minded because of those stronger feelings. It's a hard thing for anybody to overcome those strong feelings you have with that. And in order to do that, um, I think it can often be, I don't know because I haven't seen it in a classroom, I think it's impossible almost and in a classroom with a lot of the super hot topic issues it can only be discussed in maybe a focus group or one on one things. (Nathan, individual interviews, p. 16)

K: One of the things that I think is so fascinating and it's coming back as we're having this conversation is that it seems to me that the thing that you do to participate which is from what you talked about talking engaging telling your story participating connecting with other students...is also the thing that can ruin participation. So, interaction and talking can take you to that constructive level, but it can also not be constructive...

N: right. Two edge sword.

K: yeah, totally a two edge sword. Such interesting negotiation. I'm wondering, how do you negotiate that in class. So when you're thinking like, oh, I could share this, right? Like that pops into your brain? At what point do you say no because I shouldn't say that right now it won't help or yeah I'm gonna go ahead and speak up. How do you manage that negotiation?

N: Um, I say...(sigh)...I'd say in reality a lot of times it has to do with how people are interacting around you. So if people are being non-constructive then I'm much more willing to say something non-constructive. And if people are being constructive it gets your mind thinking in that deeper kind of analytical critical deeper thinking sort of way so you're more likely to say that kind of stuff. And then when the idea comes up in your head that isn't...it kind of is pushed aside because you're like no I wanna say something

that's really like, deep... Yeah... I mean beside social cues... gut inter... gut you know feeling. You know. And again I think like. I think most people can tell, at least I hope, when they're talking and when they're communicating. You know? Like I talk all the time, like, it's one of like my defense mechanisms, you know, again awkwardness or against like, nervousness or anything like that. I just start talking. And then there's lots of times I know that I'm just talking, versus like a meaningful interaction or a meaningful communication to the other person. So I feel like, and I hope like most people can have that kind of... and I know, what do you do with that in research, how do you help that out (laughs) (Nathan, individual interview, p. 19)

I think there is almost a natural moment when you're talking and you realize that you need to stop and not a lot of people can---it's almost like an intuition for me. I think there is a certain amount of energy in the room. I am kind of a hippie and I can put it in energy terms. (laughter) People always look at me and kind of roll their eyes but, there is a certain amount of energy in the room and certain people kind of forcefully taking it and talking and then just... there is no exchange... I think that that's where you start to lose out and you can kind of transform things differently if like I kind of wrote in the picture I drew it where there's like... I don't know, just some kind of this is like active engagement and... I guess if you're not... if you're a shy person there is still like something you can contribute you know, I don't know. I'm losing my thought. (Joy, p. 4, individual interview)

women are more kind of focused on um integrating other people into themselves and their ideas and men are just like "blah blah blah information". So I'm really paying attention to that and um really paying attention into how much praise or criticism is given to men and I do see respect differently from maybe the teacher when it's maybe not their fault even if they are a communications teacher it's just sort of like embedded in the psychology that you give more respect to when men speak and it could be a way they present themselves, it comes naturally, but I do see that. Other than that I don't really feel I don't really feel discriminated against I don't feel sexualized or anything like that... I do notice how I don't speak like them and I don't have the courage to speak the way they do. When I talk I'm asking more questions and I'm more inclined to even if I have ideas... I'm more shy about expressing them whereas I don't think the men, well not all but in general aren't so much that way. (Joy, individual interview, p. 6)

there is one in [instructor's last name] class. His name is Andrew and he's just... I think... you know I tease him about it and I think he teases himself about it a little bit but he just can't help it, like he has to talk and um... also doesn't hurt that you're graded on participation in all communication classes but um he just kind of um, his characteristics I'd say in particular are opinionated, um, curious, and just I guess, you know, he's older than the other students so I think that gives him an automatic credibility the fact that he's older because he can look at the others' and say oh you're half my age of course I know better than you There is another lady in one of my other classes who is probably early 50s and she is very, she doesn't have an aggressive manner but she has this sort of elegant

way of translating the texts and things that she has observed and they kind of come out sounding like wise (Joy, individual interview, p. 9)

DD

. So I drew the pictures and one of my pictures was I had a giant machine that had a big button that says “push to talk” and so, in the picture I’m on a chair with a seatbelt and it’s holding me back and I’m reaching as far as I can and I can’t push that button. And that’s me in that class. I know what I wanted to say and I know that I wanted to contribute and I know that I, um, that’s what he wants. But for some reason I could never speak up.

Preferably maybe because he was so passionate I was afraid of saying the wrong thing and ugh, and uh, there were of course a few of them who were always saying something and I was just like eh, that’s okay...but it’s like, I love the subject and I just wanted to say it but when it comes to something that I really am into I am more hesitant in the class unless it’s just an intro class and then I’m like, oh fine, I’ll say something but like when it’s something I really like I’m like, of afraid of that “oh, did I say it wrong?” I thought I liked this topic, so (DD, Individual Interview, p. 4)

. Get to know them because by you going up to them and saying you know, “Hi I’m DD Anderson and I’m in your class and I’m hopefully wanna become a high school counselor” or something like that and then even though the professor might go “uh, okay”, but at least they have a connection somehow and that way in class they’ll start to, uh, acknowledge you and be like oh you’re that one student that came up to me. And then in crunch time they’re usually more lenient to helping you because you’re the one that took the time to come up. So if you’re like, you know, how was your weekend, and things like that. And I kinda did that like, in my spring semester I’d be like “oh good morning!” and the professor would be like, oh good morning. But, a lot of it’s probably because um, [professor] who did my intro to sociology, it’s cause she walked around the classroom like that picture of her students and she’d try to locate you like “you are, you are” and so that made me be like uh, she’s really trying to make a connection, that’s not fair that I’m not contributing to that. And so if I’m not I’m slowly building to it but now I’m just like well since I’m slowly building that I want students to do it faster than I am and so I’m just like “get to know your professors, I know it’s scary and I know they joke about their office hours, but yeah no one goes to their office hours ever, they sit there for an hour doing solitaire or something...that’s why, I mean these days, just go get to your professors even if it’s just like “hi” and you know even if you ask one question they’re not gonna look dumb at you they’re going be like “oh,”—you know he talked to me! Here I’ll give you everything you need now! And so that’s what I just tell them. So, even though I tell them that I think maybe one or two per group will do that at least it’s a start to get them going soo (DD, individual interview, pp.5-6; this is the advice he gives his students, get to know the professors)

The thing that I um really put into mind when I deal with people is what if that was me... and so if I was a professor and I asked a question and no one answered then I would feel stupid because no one answered or gosh, I’d feel kinda wrong. So, in the instance when

that seat belt snaps off is when he asks something and people just sit there...and so I'll just go...(under breath) "Article 4" and he'll be like "Article 4, who said that?" And I'll just be like, oh, I said that, but I don't say that...and he'll look in my area and I'll like smile. And you know sometimes I might raise my hand after so long and I'm like, you know, is it amendment 2 and he's like amendment 2 you know, and so, I guess when that seatbelt snaps off is when I have, uh, I don't a feeling, of like I hope they don't feel bad. Because I hate when people feel bad about trying to present and presenting is a really tricky situation and...I mean that's just like in life. I mean I had a panel of uh, we went to a Leadershape conference and that was really fun and we had three people come up to do like a speak and answer thing and two of the people kept getting asked and asked and the guy in the middle didn't get asked anything for like a half an hour and I had to get up and go to the bathroom and I came back and asked my friend, like "did anyone ask him?" and my friend's like, no...and I'm like, gosh I gotta ask this guy something but I don't know what because I felt bad and so I just raised my hand and he was like "yeah" and I went into it because I just felt bad you know I didn't want him to not go without a question because that's what he came clear up into east canyon for so I guess yeah the seatbelt coming off is just me getting to that point where I'm like eh, if it was me I would want someone to ask so I'm gonna ask so... (DD, individual interview, p. 7)

so, in that case, but then when it comes to like I guess race or gender I mean I would say it's really hard in the concept of being a white male, Caucasian male because a lot of people assume that you're superior and stuff that you know all the things but then again they think you're arrogant and you're rude and stuff. But like, it usually comes to those who are minorities or I guess, females, but some people don't like white males and so they...you know, it's just I think everyone has, everyone says it's judgmental or profiling but I think it's just like, your past experience lead up to what you think and so by watching a lot of movies for instance then yeah you're going to think that that kind of race is going to be negative because of how all the movies are portrayed on that race. So, what I'm trying to say is a lot of people assume or hear stories that the white male is a smart guy in class and he's arrogant and so people apply that before they get to know you and so every time I meet someone I have to kind of push past that and usually I push past it really quick. And that's another thing in class is that since they do have that opinion I think...well, that's another reason that seatbelt's stuck and I want other people to answer um, especially I know like my two friends, one of them's an Asian American and I'm like dude I know you know it, we talked about it last night, speak up! So I guess another thing is I like to let other people have their turn...because of that yeah. They assume that I think I know everything, kind of thing. So by me acting like I don't know it it makes them think like, oh okay, well I know it and it just makes them more content, or ... gets their personal desires I guess. (DD, individual interview, p. 8)

I had a sociology class and then classical mythology and they're both in the same auditorium but different semesters and there is always a know it all or someone who acted like they knew more than the professor which drives me nuts but they sat in the same section, like the very middle of the center, so like the center of everything. So they

would always be like, the guy in my soc [sociology] class would be like slouched back and he'd raise his hand and he knew what he was talking about but the way his body function was it was like, yeah, I know what I'm talking about

Kathy: like arrogant type slouched back

DD: yeah, and he was like Caucasian and so it's like, there's the profile again! (DD, individual interview, p. 12)

RENE

Here's an example. Um, the teacher asked, "What are evidences of women being oppressed?" And I raised my hand and I said, people flat out deny it. People say you know what there is no oppression, they're in that state of denial. And the second I gave that answer I was immediately...I mean I was paying to the favor of the doctrine, of the uh, of the philosophy. Yet I was slammed by my other students they were like "well you're a guy, of course you can say it doesn't exist". And I go, "that's not...you're not getting what I'm saying. People flat out deny it, I'm not denying it". And it boiled down to this, the five minutes of for me this heated moment of like, look, I'm just basically saying that people will flat out deny that there is discrimination, and then...but they were mixing it up with no you just deny it. And I'm like, no, no, no, I'm not! And for me, it was a very humiliating experience and one of the reasons I left the class (Rene, individual interview, p. 3)

I myself am religious, and you know what, people will have their own views, I don't care. But when people jump on this bandwagon of well, you're religious and therefore you're oppressive to women, gays, lesbians, all that, that robs me of my individuality to defend myself. For example, for me, yes I am religious, but at the same time I come from a country, and my parents come from a country where you know what, we just don't care what your sexuality is. I mean, we care for you as an individual, but at the same. Sorry, the best way I can put it is that we care and we don't care. Meaning we care enough for you as an individual, but we don't care enough about your status, we don't like to use this idea that your status is somehow what gives you worth. No, we believe in individuality. And that is why, and again, being able to...I was not able to give that reason, I mean...and I felt robbed of that, and that is what offended me so much in that class is that my other colleagues and other students were not going to give me that honor. I mean, I give them the honor, and that's really...th-th-that's my answer. (Rene, individual interview, pp. 3-4)

JACK

The different colors represent personalities. So obviously, and a lot of people have heard of the color code, I don't know much about it but I've heard that you know red is represented in our culture as being an aggressive color, so I associate red with the most

aggressive personalities. Then yellow which is milder, and green and blue. So in this picture, it started as a circle, and the red is the most aggressive, outgoing. At least maybe, we'll call it the dominant sort of student. The most comfortable, the most active, gotta be raising their hand and answering questions---they've got it down, maybe a little bit too much. Where green and blue,. You know blue might be the person that isn't quite so active like that, but is really firm and comfortable in there, as being a student. Green might be somebody who um, might be from the same cultures but maybe is a bit of the pushover. And then yellow being someone who might be picked on. So this to me is participation. Everybody in a ...you ask a question and these personalities reach out this far and they sort of get this much of the time and volume and energy of the room. These people reach out this far and these this far, to the degree where the red sort of dominates everything. (Jack, individual interview, p. 6)

J: I wish she'd shut up.

K: Yeah? What does that look like on you?

J: You know, me and another student that I have in another class, he was sitting right in front of me and he turned around and looked at me and rolled his eyes

K: Big eyes, rolled eyes

J: I just looked at him and shook my head. We made it physically visible to those who were paying attention even though it was subtle because it was sort of random, but it was a visual, physical reaction of annoyance to this person's narcissistic outreach. (Jack, individual interview, pp. 8-9)

I mean it was my turn, I didn't walk over her or interrupt but I said I really disagree with your point I think you've missed this and think that this method is about this, you know. And the teacher is good to go this is what I was looking for, good point, good point and the teacher comes in on what she wants us to know, but she wants classroom discussions. And I felt like I got the stink eye from her [the student] and I felt like, you know, I don't even know this girls' name and I never sat next to her and she sat a few rows away but it was obviously like I can't believe you talked over me in this class I can't believe you disagreed with me and it was weird because you know I don't know this person but why do I feel like we've been in a relationship before?! (laughs) (Jack, individual interview, p. 10)

Um, a lot more teachers have adopted that I'm gonna keep roll. Um, they balance that off with...the good one's balance that off with you know if you make it to class every day the pop quizzes and the extra credit I'm going to hand out during class will be greatly beneficial to your grade and things like that but the ones that sort of you know...say you have one student that hasn't raised their hand all class and obviously doesn't want to participate and in front of everyone else sort of reprimands them with you go now. I'm

forcing them and forced to now say oh teacher I didn't read my book. This isn't high school. You know, if you're a teacher and you're recognizing that, then you're also smart enough to not have to call them out in class. You can say you know next class I want more from you. Um, It's not high school. (laughs). If you have a student that's not participating you send them an email, you pull them aside and say look I notice that you're sitting in the back you're kind of sleeping and you're on Facebook I need more from you. As opposed to a public reprimand that might be embarrassing to that student in front of... [public shaming] yeah, in front of everybody. If you're a good teacher and you're trying to promote positive interactions and a wonderful atmosphere in your classroom then you would never ever embarrass anybody in front of other students regardless of whether or not they're doing something wrong or something that could hurt their grade. (Jack, individual interview, p. 12)

Usually when I say something I try to demonstrate something from the text to show the structure that I read the text. So uh, she'll ask a question saying what was the thesis in this person's lecture and I'll say it's on page two it's this. And then I'll leave it at that. If she asks me to elaborate I'm prepared. And then, of course, at whim if you know, if there is something that I feel passionate about or I have a good answer for and maybe nobody else is raising their hand to answer I'll go for it. But from Joy's point of view, um, you know, one of the first paper's we did a peer review where we passed it back and forth so you know I took it seriously I went through her paper and marked the things I thought she could work on and punctuation errors and things and handed it back to her and I offered that if she wanted help in the future that I offered to look at it so I wasn't just, you know, and I offered the same to two other students, both guys actually. So I think she felt comfortable in going you know, well this person...and it's not necessarily by the classroom that I do that, I'm a bit of a networker meeting people and stuff and so, it takes me five minutes to fly over somebody's paper and go...and I'm actually a pretty good writer, so. Proactive wise, it means that if I have an opportunity to have a conversation with someone or help someone then I go for it. I'm not sitting in the corner trying to get through class I want to be involved. (Jack, individual interview, p. 13; Jack's social face)

Facework Examples by Theme

FACEWORK CATEGORIES:

Censor

Feedback

Game

Identity (woman, man, race, religion, age)

Other-face

Respect

Rules-Explicit**FACEWORK CATEGORIES (cont'd):****Rules-Implicit****Saving Face Live****Shame****QUALITATIVE EXAMPLES BY CODING TERM (see above)****CENSOR****Excerpt**

when there's a classroom and only one or two or three people talking all the time you kind of have that feeling of "uh, I need to shut up" like, you know, people came to learn from the TEACHER, you know (laughter from group) and not me (Nathan, focus group, p. 6)

it kind of detracts from the mood. For example, they'll say antecedal stories that are very...that...I feel that they don't add anything to the discussion. For example, I was in a, [professor's] ...um, sorry, civil rights class and we were discussing free speech and one individual felt hey, I uh, I went uh skinny dipping in the fountain pool in front of the Salt Lake temple. And all of us, regardless of whether you're religious or not, were like, why did you tell us this? What is the point of you telling us these things? Do you want us to validate you as a person? I mean, one of the...the point I'm trying to make is that a lot of the student involvement, as much as I love it, it has to be constructive, it has to be contributing. I don't want it to be this forum for like, to preach your own personal vendetta. (Rene, focus group, p. 7)

Well I have this thing inside me where I know that if I participate it's going to benefit me, but for some reason I never do. It's not that I'm afraid to speak up or anything, I just I have this urge that I wanna participate and I know they want me when they're like anyone, anyone? And then I have that sympathy because no one is participating and they're trying to get us to participate, but then again I have some weird thing that's like, Don't do it, don't do it. And once I do it's like oh I love and now I can do it, you know? But it's just like, um, throughout orientation we're just always like, "go visit the Career Center" or "go see your advisor more often" or "go talk to office hours" and I'm always like uhhh, but once I do that I'm like why didn't I do that before?! So I always have that personal struggle but when it comes to participating it's almost reassuring because you mention something and they're like yeah you're right, or you're close, you know, instead of me answering and they're like, ummmmm no, is there anyone else? And I'm like, uh, you asked me! Now I don't wanna do it again (DD, p. 15, focus group)

the problem is that whenever you talk the first thing that pops in my mind is that I'm taking away the opportunity from somebody else to do the same. Like he was talking about, it comes from that inner conflict, it comes from the fact that you're

like I want this to happen and I think that'd be great and the voice in the back of your head is like kiss up! Or let somebody else do it, you've already talked enough, let somebody else do it. So it's one of those where you want to learn but in the same breath you're like...mmmmmmmm (Carina, focus group, p. 16)

There's a big difference between participating in discussion and writing an essay and answering a question. I think that when you write a paper for the teacher, you're in a lot of ways marketing toward what the teacher wants but when you're participating to the classroom and it's not the right environment you have to market to not only what you think the teacher wants but what you think your fellow students want to hear (Monique, Individual Interview, p. 3)

I did take a really interesting class in psychology it was called Gay Families in America. And it was interesting being in that class, as a queer individual, I felt more at home there than I have anywhere else at the university, but at the same time there is a definitive assumption that 99% of people in that class were some element of the LGBT community. And looking at that on the flipside it's like what would someone who wasn't part of that community feel like and I talked to people who I was like oh you're straight and of course I'm cool with that (laughs) like I don't care, but it's like they didn't give any indication of that in class you know it's like, they kept it as closeted as a queer individual would in a different class. And just, uh...and so it's that opposite shift in dynamics and just the things that people are willing to share about themselves and aren't and how that influences how they participate and what they do and don't say and just, we heard all these stories that I would never hear in a different classrooms about you know, growing up gay and what their dynamics were like and what their politics were like. Interesting. (p. 6-7)

I think this happens all the time, it's not just in the classroom, we say things that we think are appropriate to the situation and are going to cause the results that we want and hopefully we say things that are going to be the most effective. And I think that's just how people run through their lives but at the same time, anyone who has been in a fight knows that sometimes you say things that are purposefully insightful and you know are going to push the other people's buttons and I think that happens in a classroom as well. I think that there are some student's that do that all the time, they know they are saying things that go against the norm and they want to cause discussion and they want to cause you know that out roar (laughs) but I think that that...it takes a different person to do that all the time. And so most the time students are...a lot of participation and a lot of when you decide to say things and don't is what's going to...not even necessarily contribute to the conversation but I'll make my voice heard in a way that people are expecting it to be heard. (Monique, individual interview, p. 7)

K: Interesting. Have you ever...and this might sound like a strange question, but have you ever felt unsafe to share your opinion or to share in the classroom?

A: Um, not so much unsafe...I think that...I've never felt in a situation where like, if you know I said something that I was, I would be afraid of getting beaten up or

something like that but not in like personal safety but I think that you certainly censor yourself. So, it may not be as much unsafe as unwilling. And I would almost go so far to say unable to say certain things because of the disdain that would follow because of the inability to further communicate and grow a relationship with your peers because you know that information would be so unacceptable to them.

K: Okay, and can you think of information that you have censored? Can you think of specific examples?

A: Oh I mean just any sort of hot topic. I mean I wouldn't raise something that is really debated and politic. I wouldn't voice my opinion on abortion or something like that. But mostly just elements of my personal life, I wouldn't... Especially being in Utah I wouldn't come out and tell people about the kind of sex I have, or something like that, you know. But further than that, everyone wants to be accepted by their peers so I wouldn't necessarily share that oh yeah, both of my parents are professors who make tons of money, know that, you know especially at the university people come from hard backgrounds and have had to pull themselves up by their bootstraps and are working 60 hours a week to put themselves through school you know and you don't want to necessarily communicate something that will make them feel like you don't necessarily have similar backgrounds, you know, even if the truth is we're similar, (laughs) you know, I work 60 hours a week and I put myself through school. But it's just that certain knowledge like that, even if you know the concession was made that we are at the same place, we're both working really hard to be here and we know what it's like to be hungry sometimes and have to calculate every penny to pay our bills but you want people to be able to come to that sense of empathy in the easiest way possible so you don't mention information that will make it harder for them to relate to you. (Monique, individual interview, p. 7-8)

I think a lot of people are afraid to speak their mind because they're... I was like that, um you know, I always feared that I'm gonna sound stupid. Now I don't care if I sound stupid or not because I don't know these people. And so, I don't know, I'm just speaking what I think, so.

K: yeah. Where do you think that fear comes from, you know that fear to look stupid or sound stupid

F: high school

K: how come?

F: um, well, from personal experience. Um, (laughs) and this is when I was um, when I was probably like two years after I came to here, to this country, and they, we were in history class and for some reason I landed on AP History, which I hated, (laughs)

K: makes me tired just thinking that (laughs)

F: but um, it was one of the first days of class and the teacher was talking about a war and I thought she said something about um, like, the cessation thing if that's what it's called and she was like what war is that and I raised my hand and I was like oh that's the civil war and everybody just laughed and they were like oh hahaha

you're dumb you know it was the revolutionary war, blah blah blah, and so you know, I felt bad and you know humiliated so after that it kinda was like, back away, or wait until somebody said the response and I would follow up with that. But, um, yeah, kids are mean. Kids are really mean in high school and um...you know if you're...if you fit a specific group of, like a clique right. So if you're a jock you don't wanna sound smart because then your jock friends are going to be like oh you're smart, don't hang out with us anymore. Or if you're one of the pretty, dumb girls that is actually smart but doesn't talk because she you know

K: wants to fit in that group

F: or if you're like the really nerdy guys then you're all talking or if you're just a regular high school student but you know you don't wanna, you know, you don't wanna attract...you don't wanna get that feeling of being made fun of, I guess.

(Fabian, Individual interview, pp. 10-11)

J: I used to only allow myself to talk uh, one out of every three classes.

K: Interesting

J: And what I would end up doing a lot and this was especially during my freshman year because it was such a big issue because I was used to high school and I'm like okay I know I need to work on this, I'm acutely aware of the fact that it needs to get fixed. And what I would do a lot is I would mutter under my breath what the answers were. So even when it's something simple, the professor is asking a question and no body is raising their hand I would look down and mutter the answer and when it got to bigger classrooms I would be like oh my gosh you guys come on and I would whisper it to the person around me and it would always make me laugh when the professor would finally figure out that I was whispering. And it wouldn't always happen. Sometimes I would have the completely wrong idea but more often than not it happened that way and I was just like I wish I could talk, I wish I could talk. I did talk to a professor of mine about that because she was wondering why my class participation was so erratic, some days I would stick to my plan and some days I wouldn't. And so I told her about muttering under my breath and so she started watching my lips move and then making me talk. Um, eventually what it got to is I answer the question if it sounds like nobody else will. And that's my focus for everything or if it's something I'm dying to answer and I mean it has to be something that I will answer no other questions just because I want to get this one. Um, I did an activity at Leadershape and they had us going to different groups like most likely very likely etc. etc. for what we would do in a situation and I kept wanting to raise my hand and say what I'd do and I was like nope, there is going to be one that I really really want to and so I just stayed quiet and it turned out that the very last one was one that I was dying to answer like with a fiery passion and so because I hadn't answered anything prior to that they did call on me to answer that one and I was like okay, good call, good job, you got through that one. But for me it's just more of just trying to feel out the situation and keeping in mind that there is probably going to be a question that I want even more coming up and so as long as I'm willing to recognize the fact that if I've answered three questions prior and it

gets to the one that I want to chances are I'm not going to be the one to get called on and it's like, curses. (Carina, individual interview, p. 4)

J: And it's not even a university classroom management thing it's even simple things like in middle school or in high school I don't think there is a soul out there who hasn't heard somebody be told by the teacher "let's let someone else answer" and even if wasn't told to you even if it was told to somebody else, you've heard somebody be told that even if it was just on TV so it's one of those things you inherently know, okay, they're looking for somebody else and so if you want to be that somebody else you have to hold back enough and know when to speak up and be willing to...I always view it like stock and stuff like that...just hold off until it's at it's peak and then...go for it. (Carina, individual interview, p. 4)

So I drew the pictures and one of my pictures was I had a giant machine that had a big button that says "push to talk" and so, in the picture I'm on a chair with a seatbelt and it's holding me back and I'm reaching as far as I can and I can't push that button. And that's me in that class. I know what I wanted to say and I know that I wanted to contribute and I know that I, um, that's what he wants. But for some reason I could never speak up. Preferably maybe because he was so passionate I was afraid of saying the wrong thing and ugh, and uh, there were of course a few of them who were always saying something and I was just like eh, that's okay...but it's like, I love the subject and I just wanted to say it but when it comes to something that I really am into I am more hesitant in the class unless it's just an intro class and then I'm like, oh fine, I'll say something but like when it's something I really like I'm like, of afraid of that "oh, did I say it wrong?" I thought I liked this topic, so (DD, Individual Interview, p. 4)

FEEDBACK

Excerpt

First with regards to constructive interaction, the first thing that pops into my mind is that if at any given moment you can look around the room and see people nodding their heads or shaking their heads or at the very least looking at you intently, that's constructive interaction. If it forces people to stop and think. Not think too hard, like okay wait, where are you going with this? Not a quizzical look, but straight up honest, okay, I can see where you're coming from, I disagree, but I can see where you're coming from. Those types of looks are how you can tell that easily. (Carina, focus group, p. 10)

But then with the students, um, like we've talked before about personal relationship between the student and the teacher, but I think as important too is the personal relationship with your classmates. Or the respect of your classmates. I mean, one of the things, like we've talked about with oh the people who just go off, one of the things that that also plays into is that it is a disrespect for that student because it is like, come on, no one wants to hear about your personal experience. You're not

contributing at all. You're not being constructive. You're not being, you're not adding to why I'm here. You know, it's just a personal story about you, and so my respect for that student goes down less. And whenever she, or he, talks, um, then it's always like uh, I just kind of like tune out. That's when I jump on the iPod or I do something else because I'm like, well I don't need to listen to this right now.

(Nathan, focus group, p. 13)

Yeah, the other thing is that in classroom participation more so than the teacher going off of what he said, when other students go off of what you say, then you kind of feel like oh I did say something cool!... Because sometimes you feel like the teacher is like yeah that's cool, but he's supposed to do that. Whereas as student has no obligation to you whatsoever, so when they use what you say, it's super encouraging. (Nathan, focus group, p.16)

I just wanted to apply something that she just said a split second ago to something we were talking about earlier. When you have forced participation and that drive to just say something so that the professor will write your name down, we get into that issue that we were talking about earlier where you say crap; stuff that has nothing to do with the course, stuff that everyone in the classroom just looks at you and says why would you even bother opening your mouth? And so I think forced participation ends up leading to that, you know, non-constructive participation and it just becomes this huge domino effect because then students don't respect you when you do speak because they're annoyed with what you're saying. And you want to talk less but you still need to talk for those points and then it's this disgusting little cycle that completely ruins your self-esteem for that class and makes it so you have no friends. (Carina, focus group, p. 21)

I gave a brief description of the article and then I just went off on my opinions on what I thought about this and you know what would happen if I had a kid like that...um and...the whole class was engaged on it, well most of it, like um there was some people that didn't talk at all but...and um, [PhD teaching assistant's name] was um, you know like we were going back and forth to everybody which was nice and then after class I was like this was good, I liked it.

K: awesome, what did that feel like when it was happening?

F: Um, I don't know, it's hard to explain. I think it felt like um...important. You know? Um, meaningful. I think. (Fabian, individual interview, p. 6)

frequently I'll have issues with constructive participation and wonder if I'm actually doing that because when I talk even like now my brain actually shuts off and it just feels like my mouth is moving and I have no clue what is happening and at the end it's like okay we just had a conversation and it's like great, okay, I think I did alright but it's just one of those things that I worry that I am not doing that constructive participation and so what I can notice is if my voice starts to get rougher or drier that's my sign to stop. (Carina, individual interview, p. 3)

I'd say in reality a lot of times it has to do with how people are interacting around

you. So if people are being non-constructive then I'm much more willing to say something non-constructive. And if people are being constructive it gets your mind thinking in that deeper kind of analytical critical deeper thinking sort of way so you're more likely to say that kind of stuff. And then when the idea comes up in your head that isn't...it kind of is pushed aside because you're like no I wanna say something that's really like, deep... Yeah...I mean beside social cues...gut inter...gut you know feeling. You know. And again I think like. I think most people can tell, at least I hope, when they're talking and when they're communicating. You know? Like I talk all the time, like, it's one of like my defense mechanisms, you know, again awkwardness or against like, nervousness or anything like that. I just start talking. And then there's lots of times I know that I'm just talking, versus like a meaningful interaction or a meaningful communication to the other person. So I feel like, and I hope like most people can have that kind of...and I know, what do you do with that in research, how do you help that out (laughs) (Nathan, individual interview, p. 19)

: I think there is almost a natural moment when you're talking and you realize that you need to stop and not a lot of people can---it's almost like an intuition for me. I think there is a certain amount of energy in the room. I am kind of a hippie and I can put it in energy terms. (laughter) People always look at me and kind of roll their eyes but, there is a certain amount of energy in the room and certain people kind of forcefully taking it and talking and then just...there is no exchange...I think that that's where you start to lose out and you can kind of transform things differently if like I kind of wrote in the picture I drew it where there's like...I don't know, just some kind of this is like active engagement and...I guess if you're not...if you're a shy person there is still like something you can contribute you know, I don't know. I'm losing my thought. (Joy, p. 4, individual interview)

I wish she'd shut up.

K: Yeah? What does that look like on you?

T: You know, me and another student that I have in another class, he was sitting right in front of me and he turned around and looked at me and rolled his eyes

K: Big eyes, rolled eyes

T: I just looked at him and shook my head. We made it physically visible to those who were paying attention even though it was subtle because it was sort of random, but it was a visual, physical reaction of annoyance to this person's narcissistic outreach. (Jack, individual interview, pp. 8-9)

I mean it was my turn, I didn't walk over her or interrupt but I said I really disagree with your point I think you've missed this and think that this method is about this, you know. And the teacher is good to go this is what I was looking for, good point, good point and the teacher comes in on what she wants us to know, but she wants classroom discussions. And I felt like I got the stink eye from her [the student] and I felt like, you know, I don't even know this girls' name and I never sat next to her and she sat a few rows away but it was obviously like I can't believe you talked over

me in this class I can't believe you disagreed with me and it was weird because you know I don't know this person but why do I feel like we've been in a relationship before?! (laughs) (Jack, individual interview, p. 10)

GAME

Excerpt

There's a big difference between participating in discussion and writing an essay and answering a question. I think that when you write a paper for the teacher, you're in a lot of ways marketing toward what the teacher wants but when you're participating to the classroom and it's not the right environment you have to market to not only what you think the teacher wants but what you think your fellow students want to hear (Monique, Individual Interview, p. 3)

J: I used to only allow myself to talk uh, one out of every three classes.

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J: And what I would end up doing a lot and this was especially during my freshman year because it was such a big issue because I was used to high school and I'm like okay I know I need to work on this, I'm acutely aware of the fact that it needs to get fixed. And what I would do a lot is I would mutter under my breath what the answers were. So even when it's something simple, the professor is asking a question and no body is raising their hand I would look down and mutter the answer and when it got to bigger classrooms I would be like oh my gosh you guys come on and I would whisper it to the person around me and it would always make me laugh when the professor would finally figure out that I was whispering. And it wouldn't always happen. Sometimes I would have the completely wrong idea but more often than not it happened that way and I was just like I wish I could talk, I wish I could talk. I did talk to a professor of mine about that because she was wondering why my class participation was so erratic, some days I would stick to my plan and some days I wouldn't. And so I told her about muttering under my breath and so she started watching my lips move and then making me talk. Um, eventually what it got to is I answer the question if it sounds like nobody else will. And that's my focus for everything or if it's something I'm dying to answer and I mean it has to be something that I will answer no other questions just because I want to get this one. Um, I did an activity at Leadershape and they had us going to different groups like most likely very likely etc. etc. for what we would do in a situation and I kept wanting to raise my hand and say what I'd do and I was like nope, there is going to be one that I really really want to and so I just stayed quiet and it turned out that the very last one was one that I was dying to answer like with a fiery passion and so because I hadn't answered anything prior to that they did call on me to answer that one and I was like okay, good call, good job, you got through that one. But for me it's just more of just trying to feel out the situation and keeping in mind that there is probably going to be a question that I want even more coming up and so as long as I'm willing to recognize the fact that if I've answered three questions prior and it

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Get to know them because by you going up to them and saying you know, "Hi I'm DD Anderson and I'm in your class and I'm hopefully wanna become a high school counselor" or something like that and then even though the professor might go "uh, okay", but at least they have a connection somehow and that way in class they'll start to, uh, acknowledge you and be like oh you're that one student that came up to me. And then in crunch time they're usually more lenient to helping you because you're the one that took the time to come up. So if you're like, you know, how was your weekend, and things like that. And I kinda did that like, in my spring semester I'd be like "oh good morning!" and the professor would be like, oh good morning. But, a lot of it's probably because um, [professor] who did my intro to sociology, it's cause she walked around the classroom like that picture of her students and she'd try to locate you like "you are, you are" and so that made me be like uh, she's really trying to make a connection, that's not fair that I'm not contributing to that. And so if I'm not I'm slowly building to it but now I'm just like well since I'm slowly building that I want students to do it faster than I am and so I'm just like "get to know your professors, I know it's scary and I know they joke about their office hours, but yeah no one goes to their office hours ever, they sit there for an hour doing solitaire or something...that's why, I mean these days, just go get to your professors even if it's just like "hi" and you know even if you ask one question they're not gonna look dumb at you they're going be like "oh,"—you know he talked to me! Here I'll give you everything you need now! And so that's what I just

tell them. So, even though I tell them that I think maybe one or two per group will do that at least it's a start to get them going soo (DD, individual interview, pp.5-6; this is the advice he gives his students, get to know the professors)

IDENTITY

Excerpt

And I think that for women, that aspect of my category it's difficult because of the fact that none of us are willing...I say none of us, few of us are willing to take the aggressive stance and to have those arguments or to say those comments that are going to become fireworks. We want, pointing to the picture for a minute, we want all of these people smiling. We're not willing to say a comment that is going to make somebody upset or fight our arguments I notice that a lot of women do that. That comes from being a woman and watching women and how they react in the classroom (Carina, individual interview, p. 11).

And being African American I'm...apart from being an absolute oddity living in Utah, less of an oddity living in Salt Lake City, I feel like in a classroom environment because most people who..I'm gonna be blunt, because that's what I do. Most people when they see black people is in a movie, most Utahans. I was signified as the black friend through high school and part of college. The said thing is that I was the black friend by friends who had friends who were three shades darker. But because these other black friends who would be even darker than I was, weren't portraying ...and I don't even know if stereotypes is the right word because it's not quite there but weren't portraying aspects of the classic African American that is portrayed in today's movies and music videos where the women are seen as psychotic and intense and blunt and scary and mean and all these different things and that's how African American women are viewed and everyone says you shouldn't stereotype and all that stuff (Carina, individual interview, p. 11)

well I think the Mormon church here in salt lake is a hot button issue itself. It's a hot topic issue because you have the Mormons who will defend the church...uh, "defend" I should say "the church" down to the death and like, I don't know, sometimes you have to think about what people are saying and try to get what they are whereas as other people are just defensive defensive defensive type of deal. Gays of course and with that Prop 8. You know that's huge in California anytime you talk with someone down there. Um, what else would be? Um, I mean in my class now, gender? I mean that's sex, that's all very much a...you know...you get into stuff and it's like okay, well this is what my religion says this is what my school says and um, for me it's how do the two work together, you know? Whereas for a lot of people these days see it as an either or type of deal. (Nathan, individual interview, p. 16)

I think participation increases but the question is, is it constructive? I think participation increases in the sense of yeah you're getting more interaction. I think

constructive, often often, not all the time, but constructive participation decreases at that point. Because they're so hot topic and there's so much strong feeling often associated with those subjects in different people, um, you get the people who are more closed minded and even someone naturally more open minded will become closed minded because of those stronger feelings. It's a hard thing for anybody to overcome those strong feelings you have with that. And in order to do that, um, I think it can often be, I don't know because I haven't seen it in a classroom, I think it's impossible almost and in a classroom with a lot of the super hot topic issues it can only be discussed in maybe a focus group or one on one things. (Nathan, individual interviews, p. 16)

women are more kind of focused on um integrating other people into themselves and their ideas and men are just like "blah blah blah information". So I'm really paying attention to that and um really paying attention into how much praise or criticism is given to men and I do see respect differently from maybe the teacher when it's maybe not their fault even if they are a communications teacher it's just sort of like embedded in the psychology that you give more respect to when men speak and it could be a way they present themselves, it comes naturally, but I do see that. Other than that I don't really feel I don't really feel discriminated against I don't feel sexualized or anything like that... I do notice how I don't speak like them and I don't have the courage to speak the way they do. When I talk I'm asking more questions and I'm more inclined to even if I have ideas... I'm more shy about expressing them whereas I don't think the men, well not all but in general aren't so much that way. (Joy, individual interview, p. 6)

there is one in [Instructor's Last Name] class. His name is Andrew and he's just... I think... you know I tease him about it and I think he teases himself about it a little bit but he just can't help it, like he has to talk and um... also doesn't hurt that you're graded on participation in all communication classes but um he just kind of um, his characteristics I'd say in particular are opinionated, um, curious, and just I guess, you know, he's older than the other students so I think that gives him an automatic credibility the fact that he's older because he can look at the others' and say oh you're half my age of course I know better than you There is another lady in one of my other classes who is probably early 50s and she is very, she doesn't have an aggressive manner but she has this sort of elegant way of translating the texts and things that she has observed and they kind of come out sounding like wise (Joy, individual interview, p. 9)

so, in that case, but then when it comes to like I guess race or gender I mean I would say it's really hard in the concept of being a white male, Caucasian male because a lot of people assume that you're superior and stuff that you know all the things but then again they think you're arrogant and you're rude and stuff. But like, it usually comes to those who are minorities or I guess, females, but some people don't like white males and so they... you know, it's just I think everyone has, everyone says

it's judgmental or profiling but I think it's just like, your past experience lead up to what you think and so by watching a lot of movies for instance then yeah you're going to think that that kind of race is going to be negative because of how all the movies are portrayed on that race. So, what I'm trying to say is a lot of people assume or hear stories that the white male is a smart guy in class and he's arrogant and so people apply that before they get to know you and so every time I meet someone I have to kind of push past that and usually I push past it really quick. And that's another thing in class is that since they do have that opinion I think...well, that's another reason that seatbelt's stuck and I want other people to answer um, especially I know like my two friends, one of them's an Asian American and I'm like dude I know you know it, we talked about it last night, speak up! So I guess another thing is I like to let other people have their turn...because of that yeah. They assume that I think I know everything, kind of thing. So by me acting like I don't know it it makes them think like, oh okay, well I know it and it just makes them more content, or ... gets their personal desires I guess. (DD, individual interview, p. 8)

so, in that case, but then when it comes to like I guess race or gender I mean I would say it's really hard in the concept of being a white male, Caucasian male because a lot of people assume that you're superior and stuff that you know all the things but then again they think you're arrogant and you're rude and stuff. But like, it usually comes to those who are minorities or I guess, females, but some people don't like white males and so they...you know, it's just I think everyone has, everyone says it's judgmental or profiling but I think it's just like, your past experience lead up to what you think and so by watching a lot of movies for instance then yeah you're going to think that that kind of race is going to be negative because of how all the movies are portrayed on that race. So, what I'm trying to say is a lot of people assume or hear stories that the white male is a smart guy in class and he's arrogant and so people apply that before they get to know you and so every time I meet someone I have to kind of push past that and usually I push past it really quick. And that's another thing in class is that since they do have that opinion I think...well, that's another reason that seatbelt's stuck and I want other people to answer um, especially I know like my two friends, one of them's an Asian American and I'm like dude I know you know it, we talked about it last night, speak up! So I guess another thing is I like to let other people have their turn...because of that yeah. They assume that I think I know everything, kind of thing. So by me acting like I don't know it it makes them think like, oh okay, well I know it and it just makes them more content, or ... gets their personal desires I guess. (DD, individual interview, p. 8)

I myself am religious, and you know what, people will have their own views, I don't care. But when people jump on this bandwagon of well, you're religious and therefore you're oppressive to women, gays, lesbians, all that, that robs me of my individuality to defend myself. For example, for me, yes I am religious, but at the same time I come from a country, and my parents come from a country where you know what, we just don't care what your sexuality is. I mean, we care for you as an

individual, but at the same. Sorry, the best way I can put it is that we care and we don't care. Meaning we care enough for you as an individual, but we don't care enough about your status, we don't like to use this idea that your status is somehow what gives you worth. No, we believe in individuality. And that is why, and again, being able to...I was not able to give that reason, I mean...and I felt robbed of that, and that is what offended me so much in that class is that my other colleagues and other students were not going to give me that honor. I mean, I give them the honor, and that's really...th-th-that's my answer. (Rene, individual interview, pp. 3-4)

OTHER-FACE

Excerpt

Well I have this thing inside me where I know that if I participate it's going to benefit me, but for some reason I never do. It's not that I'm afraid to speak up or anything, I just I have this urge that I wanna participate and I know they want me when they're like anyone, anyone? And then I have that sympathy because no one is participating and they're trying to get us to participate, but then again I have some weird thing that's like, Don't do it, don't do it. And once I do it's like oh I love and now I can do it, you know? But it's just like, um, throughout orientation we're just always like, "go visit the Career Center" or "go see your advisor more often" or "go talk to office hours" and I'm always like uhhh, but once I do that I'm like why didn't I do that before?! So I always have that personal struggle but when it comes to participating it's almost reassuring because you mention something and they're like yeah you're right, or you're close, you know, instead of me answering and they're like, ummmmm no, is there anyone else? And I'm like, uh, you asked me! Now I don't wanna do it again (DD, p. 15, focus group)

And I think that for women, that aspect of my category it's difficult because of the fact that none of us are willing...I say none of us, few of us are willing to take the aggressive stance and to have those arguments or to say those comments that are going to become fireworks. We want, pointing to the picture for a minute, we want all of these people smiling. We're not willing to say a comment that is going to make somebody upset or fight our arguments I notice that a lot of women do that. That comes from being a woman and watching women and how they react in the classroom (Carina, individual interview, p. 11).

The thing that I um really put into mind when I deal with people is what if that was me... and so if I was a professor and I asked a question and no one answered then I would feel stupid because no one answered or gosh, I'd feel kinda wrong. So, in the instance when that seat belt snaps off is when he asks something and people just sit there...and so I'll just go...(under breath) "Article 4" and he'll be like "Article 4, who said that?" And I'll just be like, oh, I said that, but I don't say that...and he'll look in my area and I'll like smile. And you know sometimes I might raise my hand after so long and I'm like, you know, is it amendment 2 and he's like amendment 2 you know, and so, I guess when that seatbelt snaps off is when I have, uh, I don't a

feeling, of like I hope they don't feel bad. Because I hate when people feel bad about trying to present and presenting is a really tricky situation and... I mean that's just like in life. I mean I had a panel of uh, we went to a Leadershape conference and that was really fun and we had three people come up to do like a speak and answer thing and two of the people kept getting asked and asked and the guy in the middle didn't get asked anything for like a half an hour and I had to get up and go to the bathroom and I came back and asked my friend, like "did anyone ask him?" and my friend's like, no... and I'm like, gosh I gotta ask this guy something but I don't know what because I felt bad and so I just raised my hand and he was like "yeah" and I went into it because I just felt bad you know I didn't want him to not go without a question because that's what he came clear up into east canyon for so I guess yeah the seatbelt coming off is just me getting to that point where I'm like eh, if it was me I would want someone to ask so I'm gonna ask so... (DD, individual interview, p. 7)

RESPECT

Excerpt

But then with the students, um, like we've talked before about personal relationship between the student and the teacher, but I think as important too is the personal relationship with your classmates. Or the respect of your classmates. I mean, one of the things, like we've talked about with oh the people who just go off, one of the things that that also plays into is that it is a disrespect for that student because it is like, come on, no one wants to hear about your personal experience. You're not contributing at all. You're not being constructive. You're not being, you're not adding to why I'm here. You know, it's just a personal story about you, and so my respect for that student goes down less. And whenever she, or he, talks, um, then it's always like uh, I just kind of like tune out. That's when I jump on the iPod or I do something else because I'm like, well I don't need to listen to this right now. (Nathan, focus group, p. 13)

then after he was like "Carina come see me after class" and I was like what did I do? And it turned out he just wanted to make sure that I was feeling okay and comfortable with the phrasing he was using and he wanted to know if I had any issues and I was like you're doing fine and it's not an issue in the slightest and even little things like that where he was willing not to say "I'm the professor and this information I'm giving you is important and you can take it or leave it" but rather he was wanting to make sure that he was still respectful of, respecting of the student and they're backgrounds and they're understanding and I don't know, just being more than a lecturer makes it so that you want to go to class and you want to get involved and you want to make it so that they're impressed with you as you're impressed with them. (Carina, individual interview, p. 7)

RULES-EXPLICIT**Excerpt**

I've had a lot of teachers grade if you participate but I had one who actually, if you said something during the class she would write your name down and keep an actual tab of who was saying things. And it was very stressful because some days like you guys were saying you're there because you feel like you should be but you're exhausted from the rest of life and you just don't wanna talk and so when someone's writing your name down, that means that people who don't have anything to say are forced to say things, you know? (Monique, focus group, p. 20)

I just wanted to apply something that she just said a split second ago to something we were talking about earlier. When you have forced participation and that drive to just say something so that the professor will write your name down, we get into that issue that we were talking about earlier where you say crap; stuff that has nothing to do with the course, stuff that everyone in the classroom just looks at you and says why would you even bother opening your mouth? And so I think forced participation ends up leading to that, you know, non-constructive participation and it just becomes this huge domino effect because then students don't respect you when you do speak because they're annoyed with what you're saying. And you want to talk less but you still need to talk for those points and then it's this disgusting little cycle that completely ruins your self-esteem for that class and makes it so you have no friends. (Carina, focus group, p. 21)

the thing I've noticed more recently because...the university and colleges have realized that you know, people don't interact in class they don't participate. But, um, now that it's a requirement in most classes, um, like I feel like crap I gotta talk for at least 5 minutes in each class so I can get a good grade. And like, I don't know, it's like really weird, like you know, aspect on grading people because you have the people that you know naturally participate and you have the people that don't participate and then you have the people that participate because they feel they have to.

K: gotcha

F: so, I don't know. I never really understood how it works because all teachers are like oh we'll grade you on your participation, so like, how does that work? Do I talk for 10 minutes straight and I get a point each class? Or...depending on how many times I raise my hand? Like I don't know, I don't understand it. I don't have a problem with it because I naturally tend to talk about things, um, but I mean I think about people that never say anything and I'm like, huh. They're probably gonna have a bad grade. (Fabian, individual interview, p. 13)

Um, a lot more teachers have adopted that I'm gonna keep roll. Um, they balance that off with...the good one's balance that off with you know if you make it to class every day the pop quizzes and the extra credit I'm going to hand out during class will be greatly beneficial to your grade and things like that but the ones that sort of you know...say you have one student that hasn't raised their hand all class and

obviously doesn't want to participate and in front of everyone else sort of reprimands them with you go now. I'm forcing them and forced to now say oh teacher I didn't read my book. This isn't high school. You know, if you're a teacher and you're recognizing that, then you're also smart enough to not have to call them out in class. You can say you know next class I want more from you. Um, It's not high school. (laughs). If you have a student that's not participating you send them an email, you pull them aside and say look I notice that you're sitting in the back you're kind of sleeping and you're on Facebook I need more from you. As opposed to a public reprimand that might be embarrassing to that student in front of... [public shaming] yeah, in front of everybody. If you're a good teacher and you're trying to promote positive interactions and a wonderful atmosphere in your classroom then you would never ever embarrass anybody in front of other students regardless of whether or not they're doing something wrong or something that could hurt their grade. (Jack, individual interview, p. 12)

RULES-IMPLICIT

Excerpt

when there's a classroom and only one or two or three people talking all the time you kind of have that feeling of "uh, I need to shut up" like, you know, people came to learn from the TEACHER, you know (laughter from group) and not me (Nathan, focus group, p. 6)

it kind of detracts from the mood. For example, they'll say antecedal stories that are very...that...I feel that they don't add anything to the discussion. For example, I was in a, [professor's] constitutional...um, sorry, civil rights class and we were discussing free speech and one individual felt hey, I uh, I went uh skinny dipping in the fountain pool in front of the Salt Lake temple. And all of us, regardless of whether you're religious or not, were like, why did you tell us this? What is the point of you telling us these things? Do you want us to validate you as a person? I mean, one of the...the point I'm trying to make is that a lot of the student involvement, as much as I love it, it has to be constructive, it has to be contributing. I don't want it to be this forum for like, to preach your own personal vendetta. (Rene, focus group, p. 7)

It ended up being a forum for where people just complained. And, I didn't enjoy that. I came to learn the material, I wanted to learn directly from the teacher. And I'm not saying I don't want to hear from others, but there has to be a balance between good, constructive discussion versus pure ranting and raving, which leads to an anger match between people. (Rene, focus group, p. 7)

Okay, so Rene. Like, what we said. Interaction is good, but constructive interaction is vital. Because, um, I've been in classes where there's tons of interaction. Like he said, it was more a forum, or "this is what I did this week or here's my experience

with that” and it didn’t seem to ADD to the class that much. And people would get uncomfortable and be like, great, this person’s gonna talk again. Or great, we’re going to be hearing another story... a personal story... that doesn’t really relate. Um. Whereas the teachers that can not only encourage interaction but GUIDE that interaction so that it meets classroom material and the subject matter and everything is a whole tone better. So, it’s not just interaction but its constructive interaction. (Nathan, focus group, p. 9)

But then with the students, um, like we’ve talked before about personal relationship between the student and the teacher, but I think as important too is the personal relationship with your classmates. Or the respect of your classmates. I mean, one of the things, like we’ve talked about with oh the people who just go off, one of the things that that also plays into is that it is a disrespect for that student because it is like, come on, no one wants to hear about your personal experience. You’re not contributing at all. You’re not being constructive. You’re not being, you’re not adding to why I’m here. You know, it’s just a personal story about you, and so my respect for that student goes down less. And whenever she, or he, talks, um, then it’s always like uh, I just kind of like tune out. That’s when I jump on the iPod or I do something else because I’m like, well I don’t need to listen to this right now. (Nathan, focus group, p. 13)

one of the guys that said something about the teacher doing something completely different in the classroom and actually him telling the teacher “ I don’t think this is relevant to the classroom” I was like, wow that’s kinda weird to say to the teacher
K: how’d that make you feel when you heard that story?

F: uh, awkward!

F: but you know, it’s his point of view which I respect but I wouldn’t do that
(Fabian, individual interview, p. 2)

but for me the biggest thing I notice when it comes to constructive participation is if it’s already been said, don’t say it again and a lot of people do and they’ll think but yeah but for example... Um, when it comes to the way a professor or even a teacher in elementary school teaches a math problem and they have to teach it several different ways so that everyone can understand it in their own different way. People assume that everyone in class needs that. And needs to hear it those several different ways in order for it to reach everyone. That’s not necessarily true, sometimes the first one is good enough, sometimes it’s not. But if it’s not, chances are that they are going to go up to the person who said it first and then that person can explain it a different way. So part of the problem is that everybody wants to make sure that everyone else is understanding it and they want to in essence be a hero and when you’re the one who can make it click for someone else you get this little thing of pride and you’re like yeah that was me, no big! But the problem is that you can’t always be the hero because someone else is going to be as well. (Carina, individual interview, p. 3)

J: I used to only allow myself to talk uh, one out of every three classes.

K: Interesting

J: And what I would end up doing a lot and this was especially during my freshman year because it was such a big issue because I was used to high school and I'm like okay I know I need to work on this, I'm acutely aware of the fact that it needs to get fixed. And what I would do a lot is I would mutter under my breath what the answers were. So even when it's something simple, the professor is asking a question and no body is raising their hand I would look down and mutter the answer and when it got to bigger classrooms I would be like oh my gosh you guys come on and I would whisper it to the person around me and it would always make me laugh when the professor would finally figure out that I was whispering. And it wouldn't always happen. Sometimes I would have the completely wrong idea but more often than not it happened that way and I was just like I wish I could talk, I wish I could talk. I did talk to a professor of mine about that because she was wondering why my class participation was so erratic, some days I would stick to my plan and some days I wouldn't. And so I told her about muttering under my breath and so she started watching my lips move and then making me talk. Um, eventually what it got to is I answer the question if it sounds like nobody else will. And that's my focus for everything or if it's something I'm dying to answer and I mean it has to be something that I will answer no other questions just because I want to get this one. Um, I did an activity at Leadershape and they had us going to different groups like most likely very likely etc. etc. for what we would do in a situation and I kept wanting to raise my hand and say what I'd do and I was like nope, there is going to be one that I really really want to and so I just stayed quiet and it turned out that the very last one was one that I was dying to answer like with a fiery passion and so because I hadn't answered anything prior to that they did call on me to answer that one and I was like okay, good call, good job, you got through that one. But for me it's just more of just trying to feel out the situation and keeping in mind that there is probably going to be a question that I want even more coming up and so as long as I'm willing to recognize the fact that if I've answered three questions prior and it gets to the one that I want to chances are I'm not going to be the one to get called on and it's like, curses. (Carina, individual interview, p. 4)

. If it's not something that can inspire further conversation, it's not a firework. If it's something that turns students against you for annoyance reasons, I mean, you can disagree with somebody and not be annoyed by them. It's very easy and very simple. I disagree with my friends all the time but I'm not annoyed by it. It's more like, you've got your perspective and I've got mine. Those who are annoying in said disagreement are the one's who go into that whole so it means this right? And they're saying this or that or the other. And it's like not basically, that's exactly what he said. (Carina, individual interview, pp. 8-9)

The different colors represent personalities. So obviously, and a lot of people have heard of the color code, I don't know much about it but I've heard that you know red is represented in our culture as being an aggressive color, so I associate red with

the most aggressive personalities. Then yellow which is milder, and green and blue. So in this picture, it started as a circle, and the red is the most aggressive, outgoing. At least maybe, we'll call it the dominant sort of student. The most comfortable, the most active, gotta be raising their hand and answering questions---they've got it down, maybe a little bit too much. Where green and blue,. You know blue might be the person that isn't quite so active like that, but is really firm and comfortable in there, as being a student. Green might be somebody who um, might be from the same cultures but maybe is a bit of the pushover. And then yellow being someone who might be picked on. So this to me is participation. Everybody in a ...you ask a question and these personalities reach out this far and they sort of get this much of the time and volume and energy of the room. These people reach out this far and these this far, to the degree where the red sort of dominates everything. (Jack, individual interview, p. 6)

SAVING FACE LIVE

Excerpt

Monique: I honestly feel kind of disconnected I mean it's obviously a commuter campus. I mean I live off campus, I have two different jobs and work like 60 hours a week off campus. It's like, I'm only here for those days and times when I have classes and so its like. I don't know, I haven't really made a group of friends through going to the university or anything like that, but I don't know, that could definitely just be my personal experience.

Jack: Well you have now

All: Yeah! [laughter, Monique laughs]

, [PhD teaching assistant's name]: yeah. Can you talk about a time, um, where you were in a class that you felt comfortable in. What, if you can maybe just tell us a little bit about what that classroom feels like, what's going on in a classroom like that.

Joy: Yours (to , [PhD teaching assistant's name])

All: Laughter, chaos erupts. Hahaha!

[PhD teaching assistant's name]: laughs. Um, let's pretend that we don't know each other. [laughter]

Joy: Yeah, I don't know you. [laughs] I just made that up. [laughs].

one of the guys that said something about the teacher doing something completely different in the classroom and actually him telling the teacher " I don't think this is relevant to the classroom" I was like, wow that's kinda weird to say to the teacher K: how'd that make you feel when you heard that story?

F: uh, awkward!

F: but you know, it's his point of view which I respect but I wouldn't do that (Fabian, individual interview, p. 2)

SHAME : a type of feedback. Leads to censoring

Excerpt

so you know, I felt bad and you know humiliated so after that it kinda was like, back away, or wait until somebody said the response and I would follow up with that. But, um, yeah, kids are mean. Kids are really mean in high school and um...you know if you're...if you fit a specific group of, like a clique right. So if you're a jock you don't wanna sound smart because then your jock friends are going to be like oh you're smart, don't hang out with us anymore. Or if you're one of the pretty, dumb girls that is actually smart but doesn't talk because she you know

K: wants to fit in that group

F: or if you're like the really nerdy guys then you're all talking or if you're just a regular high school student but you know you don't wanna, you know, you don't wanna attract...you don't wanna get that feeling of being made fun of, I guess. (Fabian, Individual interview, pp. 10-11)

Here's an example. Um, the teacher asked, "What are evidences of women being oppressed?" And I raised my hand and I said, people flat out deny it. People say you know what there is no oppression, they're in that state of denial. And the second I gave that answer I was immediately...I mean I was paying to the favor of the doctrine, of the uh, of the philosophy. Yet I was slammed by my other students they were like "well you're a guy, of course you can say it doesn't exist". And I go, "that's not...you're not getting what I'm saying. People flat out deny it, I'm not denying it". And it boiled down to this, the five minutes of for me this heated moment of like, look, I'm just basically saying that people will flat out deny that there is discrimination, and then...but they were mixing it up with no you just deny it. And I'm like, no, no, no, I'm not! And for me, it was a very humiliating experience and one of the reasons I left the class (Rene, individual interview, p. 3)

Um, a lot more teachers have adopted that I'm gonna keep roll. Um, they balance that off with...the good one's balance that off with you know if you make it to class every day the pop quizzes and the extra credit I'm going to hand out during class will be greatly beneficial to your grade and things like that but the ones that sort of you know...say you have one student that hasn't raised their hand all class and obviously doesn't want to participate and in front of everyone else sort of reprimands them with you go now. I'm forcing them and forced to now say oh teacher I didn't read my book. This isn't high school. You know, if you're a teacher and you're recognizing that, then you're also smart enough to not have to call them out in class. You can say you know next class I want more from you. Um, It's not high school. (laughs). If you have a student that's not participating you send them an email, you pull them aside and say look I notice that you're sitting in the back you're kind of sleeping and you're on Facebook I need more from you. As opposed to a public reprimand that might be embarrassing to that student in front

of... [public shaming] yeah, in front of everybody. If you're a good teacher and you're trying to promote positive interactions and a wonderful atmosphere in your classroom then you would never ever embarrass anybody in front of other students regardless of whether or not they're doing something wrong or something that could hurt their grade. (Jack, individual interview, p. 12)

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